Dancing on Checkers' Grave by Eric Lane

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Dancing on Checkers’ Grave by Eric Lane

Allison Kump

HONORS PROJECT

Submitted to the Honors College
at Bowling Green State University in partial
fulfillment of the requirements for graduation with

UNIVERSITY HONORS

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Sara Chambers, Department of Theatre and Film
Dr. Lesa Lockford, Department of Theatre and Film
Abstract

My proposed honors project consists of directing my own, fully-actualized production of Eric Lane’s play *Dancing on Checkers’ Grave* within the BGSU’s Department of Theatre & Film Elsewhere season. As the director, I must hone in on the play’s relevance to today’s society and shape my storytelling tools to clearly communicate the narrative, establishing a relationship between the performers and the audience.

*Dancing on Checkers’ Grave* is a play about two very different teenage girls who come to bond over homework, “munchkining,” relationships, and nail polish. Rooted within the text are topics of sexual identity, what it means to be openly gay in high school, and the idea of self-acceptance. I plan to draw audience attention to LGBT issues allowing a different, and often suppressed, voice to be heard. However it is equally important that the play transcends the issue of sexual identity, creating honest, real characters experiencing life.

As director of this production, my goal is to effectively communicate a clear concept of the play using the techniques and vocabulary I learned in my directing course in addition to the skills I have acquired from my other theatre courses. I will be responsible for overseeing the entire production process with specific emphasis on the visual/presentation and acting/storytelling elements of directing. Essentially this project is a culmination of my college education as a theatre major with the end product to be a clear and engaging show for the audience.

List of Key Words

Identity  
Sexuality  
Munchkining  
Checkers  
¾ Thrust  
Lesbian  
Pet Cemetery  
Objectives  
Subtext
Introduction

For my Honors Project, I directed Dancing on Checkers’ Grave, a One-Act play by Eric Lane. The project involved overseeing and managing all of the pre-production, production, and post-production aspects of a theatrical play. My tasks included selecting an appropriate play, submitting a show proposal, analyzing the play, running auditions for casting actors, casting actors, designing a ground plan for the show (a layout of the set) creating a rehearsal schedule, finding a rehearsal space, running all rehearsals, creating blocking (staging), fine-tuning the production, gathering props, signing-off on all props and costume pieces, setting up and tearing down rehearsal and performance spaces, creating a playlist, manning the sound for the show, and facilitating talk-backs with the audience and my production team. My production team included the following:

Baxter Chambers- Assistant Director
Baxter served as an assistant director by facilitating Michael Chekhov acting exercises at the beginning of most of our rehearsals. He also led pre-show warm-ups prior to performances. Baxter was a stage manager of sorts, noting some blocking, being on book (reading the script) for actors’ lines, and also running the light cues for the performances.

Baylee Sheets- Actor, Lisa
Bessie Smith- Actor, Dina

My two project advisors were Sara Chambers and Dr. Lesa Lockford. As my primary advisor, I met with Sara Chambers weekly throughout the production process. Sara helped me establish my own directing process, providing me with tools and resources to create a fully-formed production. I met with Dr. Lesa Lockford about twice a month to touch base on my overall process, my progression of the project, and to make sure I remained focused.

The resources that were instrumental in shaping my process were the following:


Elsewhere Season Proposal

Given that this is a production environment that minimizes technical requirements, are there any scenic, lighting, sound, costume or property needs that you cannot do without? How will you solve the technical requirements of the production?

One of the reasons I am proposing Eric Lane’s *Dancing on Checkers’ Grave* is because it requires very minimal technical elements. Aside from a few rehearsal cubes, a possible rehearsal bench, and potentially a few rehearsal chairs, I do not intend to use any set or property pieces that I cannot already provide myself. Because this is a contemporary show, any props and costume pieces will be brought in by either myself or my actors.

The only lighting I might need would be at the beginning and end of the play to set the stage; there are no individual scenes within the play needing light cues. I will be using sound to the extent that I aim to play music (Cyndi Lauper’s “True Colors” and Macklemore’s “Same Love”) before the play starts and at the very end of the play and during curtain call. If my show is in the Eva Marie Saint Theatre and I have access to Treehouse Troupe’s sound system, I will hopefully use that to play the two songs. Or if my show is in the Heskett Studio, I could use the sound system of the room. However, I am prepared to bring in my own sound system (boom box, speakers, etc.).

Below, please provide a vision statement that details your motivation to direct this particular show. Indicate what educational values you hope to create for you and your performers, your plans for eliciting audience feedback and if the production is related to your research, please describe the tie-in. Attach additional pages, as needed.

*Dancing on Checkers’ Grave* is about two very different teenage girls who build a bond over homework, “munchkining,” relationships, and nail polish. Through the course of the play, Eric Lane covers issues of sexual identity, what it means to be openly gay in high school, and the idea of self-acceptance. One of the reasons it is important this play is produced is to showcase lesbian women in an honest and respectful light. I want the humor and witty rapport between the two girls to be evident, yet I also want it balanced with the integrity of their characters. After all, these characters struggle throughout the play to accept themselves as who they are. And I believe the production of a show featuring two female leads gives additional acting opportunities to women who usually are required to play supporting characters to men. It is important to note that while the script I have included states that the character “Dina” is African American, author Eric Lane gives creative liberties to the director in terms of casting based on race. What is most important to me, as the director, is that the actor captures the essence of the character and establishes a relationship with her acting partner. This Elsewhere production would also be my Honors Project.

Because this play requires very minimal set pieces, I am able to direct for the Eva Marie Saint Theatre or a Found Space such as the Heskett Studio. Ideally I would prefer to have the play performed in the Eva as the theatre provides an intimate atmosphere along with the ability to rake the audience seating. The characters remain in the same
setting throughout the play, usually sitting down, and a raked house could enhance the visibility of the performers from the audience’s perspective. I would stage the play in either three-quarter thrust or proscenium style depending on this visibility. If my directed show is grouped with another director’s work, which could definitely make for an exciting evening of theatre, my stage/house configuration would also be influenced by his or her specific show needs. The Eva Marie Saint Theatre is an excellent choice of venue to hold a collection of theatrical performances, providing a blank canvas for a multitude of artistic styles to claim center stage.

After the show, I want to elicit audience feedback not only on the issues being presented within the play, but also on the effectiveness of my storytelling of the play’s narrative. I would ask questions such as “How did you see concepts of sexuality being presented?”, “What were your impressions of the sexuality concepts presented?”, “What issues regarding identity were raised?”, “What was the overall tone of the play?”, “Why is it important that this story be told now?”, “What did you notice about the relationship between the two characters?”, “What were the most effective and engaging moments in the play?” and “Is there anything you would have wished to see: changes, modifications, improvements?” This talk-back with the audience is a critical part of my production (and project) process: it allows me to observe how my vision of the play translates for an audience as well as enabling me to reflect and improve on my directing.

Please in the space below, list any directing experience and/or classes you have taken.

While I am still developing as a director, I believe my acting education and background only enhances how I story-tell for audiences. Three classes that have proven instrumental in shaping my approach to directing are the following:

THFM 3410: Directing
THFM 4440: Acting & Directing for the Camera
THFM 4650: Stage Management
Script Analysis (pp 6-23)

{Chapter 1: Organizing information about what exists before the action of the play begins}

**Back History Facts:**
The setting is a pet cemetery. The pet cemetery is on Long Island.  
It is the late-1980s.  
It is spring.  
It is a Wednesday.  
It is noon.  
There are a few trees. There are one or two benches.  
There are some brown patches of grass. There are some real flowers (mostly geraniums). There are some plastic flowers.  
The gravestones are in horizontal rows, unevenly spaced.  
Animals are not segregated.  
Most of the graves in playing area date between 1964 to mid-70s.  
The cemetery is next to the high school.  
The cemetery is in front of the expressway.  
To the right of the cemetery are the woods.  
In a park close to the cemetery there is a train car.  
Boy Scouts repaint the train car.  
Checkers, Nixon’s cocker spaniel, lived from 1952-1964: 13 years old.

**DINA**
Dina is black.  
Dina is a junior in high school.  
Dina and Lisa are in the same Biology class before noon.  
Dina has a watch.  
Dina has pieces of paper and a writing utensil (and something to write on).  
Dina likes going to New York City (walking around the village and St. Marks). She wrote her composition about it.  
Dina has written most of her composition for Mr. Dunnbar’s class. She has used all of the required vocabulary words, but she has not ended her composition.  
Dina was in the same class where Lisa’s composition about Nixon and his dog Checkers was presented.  
Dina has a sister, Grace. Grace has been studying at the library for her midterm on dental hygiene.  
Debbie DeSimone copies off Dina in Bio: Debbie gets a 95, Dina gets an 87.  
In third grade, Dina showed her father her report card with 27 marks: 26 marks were A’s. Her father asks her “Why’d you get the B-plus?”
Dina and Lisa have had Sheridan, O’Hara, Briggs, Valentine, Harper, Lutz, and Miss Murray as gym teachers.
Dina has a silver and turquoise bracelet.
Dina agrees to meet Lisa to work on Lisa’s composition for Mr. Dunnbar’s class.

LISA
Lisa is white.
Lisa is a junior in high school.
Lisa has not started her composition for Mr. Dunnbar’s class.
Lisa has to stay after school (detention) for two days for cutting Mara’s worm in half during Biology class today. Biology class is before noon.
Lisa got a zero for the lab.
Mara told on Lisa to Mrs. Boone, the Bio teacher.
Lisa has a bag.
Lisa has chicklets.
Lisa has Life Savers.
Lisa has Velamints.
Lisa has nail polish called “Raspberry.”
Lisa has cigarettes.
Lisa has tissues.
Lisa has a brother. Her brother has been to New York City once (said he saw someone get shot).
Lisa wrote a composition about how Richard Nixon’s dog Checkers saved his vice-presidential nomination for a previous class.
Lisa’s brother told her Mrs. Boone was a lesbian.
Every Tuesday when Mara’s parents go out to play cards with their friends, Lisa, Mara, Stephen, and Marco all hang out at Mara’s house. They watch T.V. Marco sometimes makes hot fudge sauce.
Later, Lisa, Mara, Stephen, and Marco dance together: Lisa and Mara pair up, Stephen and Marco pair up. When they hear Mara’s parents come back home they switch dancing partners: Mara and Stephen, Lisa and Marco.
Last night (Tuesday) while they were listening to “True Colors,” Lisa didn’t want to switch dancing partners when Mara’s parents came home. She wanted to dance with Mara.
Lisa has feelings for Mara.
Lisa’s mother has a Honda with a sunroof.
Lisa’s mother has a friend named Charlene. According to Dina, Charlene’s husband checks his wallet every time she sees him.
Lisa copies of Debbie DeSimone in Spanish: Debbie gets a 67, Lisa gets a 63.
Lisa and Dina have had Sheridan, O’Hara, Briggs, Valentine, Harper, Lutz, and Miss Murray as gym teachers.
Lisa’s household has a maid.

**Back History Questions:**
Where in Long Island does the play occur?
What month of spring is it?
Where in Long Island is the pet cemetery? Where is the school?
What is the name of the high school?
How large is the pet cemetery?
Is the cemetery well-kept?
What types of pets are typically found in a pet cemetery?
Was Checkers a male or female dog?
Where did Nixon bury Checkers? Why?
What year of the late-1980’s is it?
What month of spring is it?
Who are Jean Zirpelli and her brother Jan Zirpelli to Lisa and Dina?
What are Velamints?
How old is Dina: 16 or 17?
How old is Lisa: 16 or 17?
What kinds of grades does Dina get?
What kinds of grades does Lisa get?
What kind of an animal is Blackie (Snowball)?
What is Historic Wantagh?
What is special about the train car?
What park is the train car in? Where is the park in relation to the pet cemetery?
Why did Lisa wait until the lunch period before class to start writing her composition?
How often does Lisa have someone else write her homework?
What is the village in New York City like? St. Marks?
How many vocabulary words are on the list? Do Lisa and Dina finish the vocabulary list, using all the words in Lisa’s composition?
What color is puce?
Do people go munchkining?
Is Mrs. Boone a lesbian?
How long have Lisa and Mara been friends?
When did Lisa and Dina start to become friends/acquaintances?
Has Dina ever hung out with Mara, Stephen, or Marco?
Is Dina gay (or bisexual)?
When did Dina know she was gay (bisexual)? Has she come out (to anyone)?
How long has Lisa had feelings for Mara? When did she discover those feelings?
Is Lisa gay (or bisexual)?
When did Lisa know she was gay (or bisexual)? Has she come out (to anyone)?
What was it like to be gay in Long Island in the late-1980’s?
Has Dina ever had a boyfriend?
Has Lisa ever had a boyfriend?
How long has Dina had feelings for Lisa?
Has Dina had feelings for any other girls besides Lisa?
Has Lisa had feelings for any other girls besides Mara?

**Research**
Where does the play occur?
*The setting of the play is on Long Island, Wantagh, NY.

Where in Long Island is the pet cemetery?
*The Bide-a-Wee Association Pet Memorial Park is located on 3300 Beltagh Ave. Wantagh, NY. This is the Wantagh Park (there is also a Westhampton Park). [http://www.bideawee.org/Pet-Memorial-Parks-Services](http://www.bideawee.org/Pet-Memorial-Parks-Services)

How large are pet cemeteries normally?
*The Bide-a-Wee Pet Memorial Park has about 50,000 pets buried within the grounds. (According to information gathered in 2014). [http://www.roadsideamerica.com/story/3311](http://www.roadsideamerica.com/story/3311)

What types of pets are typically found in a pet cemetery?
*No particular types of animals are specified, though advertisements show cats and dogs as the standard. The cemetery offers several options of plot sizes and the pet owner can bury a single pet in the plot or the plot can accommodate multiple pets.

Is the cemetery well-kept?
*According to the images I viewed on Google, Bide-a-Wee Pet Memorial Park appears well-kept with green grounds and polished gravestones. However the pictures could be for advertising, and therefore intentionally subjective. In the play Lisa comments in the litter around the gravestones.

Was Checkers a male or female dog?
*From the information I could gather, I believe Checkers was a male dog.

Where did Nixon bury Checkers? Why?
*Checkers is buried in Long Island’s Bide-a-Wee Pet Memorial Park in Wantagh, New York in Plot #5. It was most convenient to bury checkers there. The Nixon family never visited
Checkers’ grave. However tourists come to pay their respects to Checkers.  
[http://www.roadsideamerica.com/story/3311]


Where is the high school?
*3301 Beltagh Ave. Wantagh, NY

What is the name of the high school?
*Wantagh High School

What are Velamints?
*Sugar-free mints: sweetened with Truvia. Peppermint, Spearmint, or Chocolate flavored. About 35 mints in one tin. Fresh breath for up to 6 hours. Now discontinued.

What is Historic Wantagh?
*Historic Wantagh refers to the Wantagh area that was occupied by the Merokee tribe of Metoac Indians before European settlement. After European settlement, the Wantagh area was referred to as Jerusalem. George Washington passed through “Jerusalem” on April 21, 1790. The Long Island Railroad was a part of Wantagh since 1885; in 1968 the tracks were completely elevated.  [http://en.wikipedia.org/wiki/Wantagh,_New_York]

What is the village in New York City like? St. Marks?
*“The Village” refers to Greenwich Village, a residential neighborhood on the west side of Lower Manhattan” (Wikipedia.org). Greenwich Village “was known in the late 19th to late 20th centuries as an artists’ haven, the Bohemian capital, the cradle of the modern LGBT movement, and the East Coast birthplace of both the Beat and ‘60s counterculture movements” (Wikipedia.org).  [http://en.wikipedia.org/wiki/Greenwich_Village]

*There is a St. Marks Place which is a street that serves as a sort of plaza between Ave A and 3rd Ave. “St. Mark’s Place is considered a main cultural street for the East Village” (Wikipedia.org). It’s named after St. Mark’s Church in-the-Bowery (10th Street at 2nd Ave). St. Mark’s Church is also the venue for the original production of Dancing on Checkers’ Grave.  [http://en.wikipedia.org/wiki/8th_Street_/_St._Mark's_Place_(Manhattan)]

What was it like to be gay/lesbian in Long Island in the late-1980’s?
*In the 80’s, AIDS was closely linked to homosexuality in the eyes of the public. AIDS was considered a gay man’s disease, a punishment from God. <http://psychology.ucdavis.edu/faculty_sites/rainbow/html/abs99_sp.pdf> <http://en.wikipedia.org/wiki/LGBT_history#1980s>*


* “Don’t ask, don’t tell” (DADT) was issued in 1993: DADT made it illegal for the discrimination/harassment of closeted homosexual/bisexual service members/applicants by military personnel. It did not permit openly homosexual/bisexual individuals to serve in the military. DADT was repealed in 2011. <http://en.wikipedia.org/wiki/Don’t_ask,_don’t_tell>*

* In 2001, “the Supreme Court rules that the Boy Scouts of America does not have to follow state anti-discrimination laws when it comes to sexual orientation” (Wikipedia.org). Though not the 1980’s this represents conflict between the two characters and the Boy Scouts of Wantagh. <http://en.wikipedia.org/wiki/LGBT_movements_in_the_United_States#New_questions,_subcultures_and_challenges_in_1980s_and_after>*

* The Cass Identity Model is a fundamental theory of gay and lesbian identity development: 1. Identity Confusion (“Could I be gay?”); 2. Identity Comparison (“Maybe this does apply to me.”); 3. Identity Tolerance (“I’m not the only one.”); 4. Identity Acceptance (“I will be okay.”); 5. Identity Pride (“I’ve got to let people know who I am!”); 6. Identity Synthesis (“integrating sexual identity with all other aspects of self”). <http://multicultural.usf.edu/pdf/safezone/support_identity.pdf>*

What color is puce?
* A sort of dull, brown/grey pink

Do people go munchkining?
* There is a Facebook page dedicated to munchkining. I believe it has a more cult-following.

**Difficult Questions about the Text**

What month of spring is it?
* Dancing on Checkers’ Grave premiered in March of 1988. As the old saying goes, March comes in like a lion and out like a lamb. Lisa complains how rapidly the weather fluctuates. Therefore I am deciding it will be late March of the spring season.

What year of the late-1980’s is it?
*The play first premiered in 1988. Therefore the year of 1988 is appropriate. The date itself is not entirely important, rather the fact the play is set during a time when it could be more challenging to openly discuss the issues and emotions the characters are experiencing.

Who are Jean Zirpelli and her brother Jan Zirpelli to Lisa and Dina?
*Jean is a classmate of Lisa and Dina; she is in their grade. Lisa and Dina have grown-up with Jean their whole lives, but she is someone to talk to in the halls, not a best friend. Her brother is about two years older than Jean, Lisa, and Dina and therefore has two years of more “life experiences.”

How old is Dina: 16 or 17?
*17

How old is Lisa: 16 or 17?
*17

What kinds of grades does Dina get?
*Good/decent grades, A’s and B’s (maybe an occasional C). She does try.

What kinds of grades does Lisa get?
*Lisa does not put much effort into school at all: she copies off of other students for tests, gets vocabulary assignments from others, and does not write her own assignments. She avoids her work. Her grades tend to run below average-average. High school classes are not a good learning environment for her. She is a good writer, she just normally does not apply herself.

What kind of an animal is Blackie (Snowball)?
*A dog. In contrast to Checkers, this Blackie (Snowball) left a lasting impact on his family. They still visit his grave occasionally. None of the Nixon family has come to pay their respects to Checkers.

What is special about the train car?
*The train car in the park is a source of pride for the community of Wantagh. Almost all of Wantagh is communally proud. Dina and Lisa struggle to “fit in” in Wantagh and their lack of appreciation for the train serves as a reminder they are different, outsiders.

What park is the train car in? Where is the park in relation to the pet cemetery?
*A park no one can easily access. The Boy Scouts are about the only people to visit it. The park is located in the woods to the right of the cemetery.

Why did Lisa wait until the lunch period before class to start writing her composition?
*School is not a priority for her. She’s almost a senior and she’s just done with it all. There are other things more important to her than a vocabulary composition.

How often does Lisa have someone else write her homework?
*Quite frequently, she’s not too worried about it. She hasn’t gotten in trouble for it so far.

How many vocabulary words are on the list? Do Lisa and Dina finish the vocabulary list, using all the words in Lisa’s composition?
*Abstemious, Antithesis, Awesome, Bane, Carouse, Cheerfully, Choral, Quintet, Gaunt, Indigestible, Various, Mason, Noisome, Megalomaniacs, Peruse, Muse, Noxious, Odorous, Sinewy, Rambunctious, Refreshing are the words used in the script: 21 words total. However they do not finish using the entire vocabulary list.

Is Mrs. Boone a lesbian?
*Yes Mrs. Boone is a lesbian. Her marriage is a cover. It is easier that way: her job is not in jeopardy, there isn’t a social stigma. She has a hidden affair with her lover.

How long have Lisa and Mara been friends?
*Lisa and Mara have been friends pretty much their entire lives. Their friendship strengthened end of middle, high school as their feelings deepened. However Lisa loves Mara more than Mara loves her.

How long has Lisa had feelings for Mara? When did she discover those feelings?
*Lisa has had feelings for Mara since for over a year now. She truly acknowledges those feelings Tuesday night when she tries to keep dancing with Mara. She also makes the discovery that she still loves Mara after kissing Dina.

When did Lisa and Dina start to become friends/acquaintances?
*Lisa and Dina started to become friends this junior year of high school; they were assigned to be partners on a project (in History class).

Has Dina ever hung out with Mara, Stephen, or Marco?
*Dina may have an occasional conversation at school with Mara, Stephen, or Marco, but she has never really hung out with them. She is more of an outsider to Lisa’s inner circle of friends.

Is Dina gay (or bisexual)?
*Dina is gay.
When did Dina know she was gay (bisexual)? Has she come out (to anyone)?

*Dina really came to know she was gay in middle school. She hasn’t come out to anyone, but she is accepting who she is. New York City is a safe place for her to be comfortable with who she is and how she fits into the world.

Is Lisa gay (or bisexual)?

*Lisa is gay.

When did Lisa know she was gay (or bisexual)? Has she come out (to anyone)?

*Lisa knows she’s gay. Lisa has demonstrated her love for Mara (she has not said the words aloud), but she has not come out to anyone. Lisa is taking a cue from Mara, who is reluctant to have people know she’s gay.

Has Dina ever had a boyfriend?

*No.

Has Lisa ever had a boyfriend?

*Once in middle school (brief middle school relationship).

How long has Dina had feelings for Lisa?

*Dina has been attracted to Lisa since middle school. During high school Dina really came to have feelings for Lisa.

Has Dina had feelings for any other girls besides Lisa?

*She has found other girls attractive, but not in the same, powerful way that she is attracted to Lisa.

Has Lisa had feelings for any other girls besides Mara?

*No.

**Place Facts**
The setting is a pet cemetery. The pet cemetery is on Long Island.
There are a few trees. There are one or two benches.
There are some brown patches of grass. There are some real flowers (mostly geraniums). There are some plastic flowers.
The gravestones are in horizontal rows, unevenly spaced.
Most of the graves in playing area date between 1964 to mid-70s.
The cemetery is next to the high school.
The cemetery is in front of the expressway.
To the right of the cemetery are the woods.
In a park close to the cemetery there is a train car.
**Place Questions**

Where is the pet cemetery in Long Island?
* The Bide-a-Wee Association Pet Memorial Park is located on 330 Beltagh Ave. Wantagh, NY.

How large are pet cemeteries normally?
* The Bide-a-Wee Pet Memorial Park has about 50,000 pets buried within the grounds.

What types of trees are in the cemetery?
* A few magnolia trees, oak trees.

What types of trees are in the woods?
* White pine, oak, and maple trees.

Where did Nixon bury Checkers?
* Checkers is buried in Long Island’s Bide-a-Wee Pet Memorial Park in Wantagh, New York in Plot #5. It was most convenient to bury checkers there.

Where is the high school?
* 3301 Beltagh Ave. Wantagh, NY

Where does Lisa live?
* Jennie Rd.

Where does Dina live?
* Kimberly Ct.

[Wantagh (Long Island Rail Road station) is on Wantagh Ave. and Railroad Ave. near NY 27 (Sunrise Highway)]

Where does Mara live?
* Island Rd. (Intersect both Jennie Rd. and Kimberly Ct.)

**Circles of place**

Checkers’ grave.
The pet graves immediately surrounding Checkers’ grave.
Bide-a-wee Pet Memorial Park (pet cemetery).
The high school, expressway, and woods (park) surrounding the pet cemetery.
Wantagh, New York on Long Island
New York City
Character Biographies

**DINA BIOGRAPHY** (Facts and Questions)

1970/71 -- Dina was born. (Dina is black.) Dina has an older sister, Grace.
1970-75* -- Dina meets Jean Zirpelli and her brother Jan.
1975-88* -- Dina tries her best to get good grades in school.

*Dina knows Mara, Stephen, and Marco, but she is not close friends with them.
1980 -- In third grade, Dina showed her father her report card with 27 marks: 26 marks were A’s.

Her father asks her “Why’d you get the B-plus?”
1982-85* -- Dina discovers that she is gay.
1982-88* -- Dina has feelings for Lisa.
1985-87 -- Dina was in the same class where Lisa’s composition about Nixon and his dog Checkers was presented.
1987-88 -- Dina is a junior in high school.

Dina and Lisa are in the same Biology class before noon.

*Dina and Lisa become friends.
1987 -- Dina likes going to New York City (walking around the village and St. Marks). She wrote her composition about it.
1988 -- Dina has written most of her composition for Mr. Dunnbar’s class. She has used all of the required vocabulary words, but she has not ended her composition.
1988 -- Debbie DeSimone copies off Dina in Bio: Debbie gets a 95, Dina gets an 87.
March 1988 -- Dina agrees to meet Lisa to work on Lisa’s composition for Mr. Dunnbar’s class.

[[Rough Dates, * is an answer to the Back History Questions]]

**DINA QUESTIONS**

> Who are Jean Zirpelli and her brother Jan Zirpelli to Lisa and Dina?
    *Jean is a classmate of Lisa and Dina; she is in their grade. Lisa and Dina have grown-up with Jean their whole lives, but she is someone to talk to in the halls, not a best friend. Her brother is about two years older than Jean, Lisa, and Dina and therefore has two years of more “life experiences.” [1970-75]

> How old is Dina: 16 or 17?
    *17 [1970-71]

> What kinds of grades does Dina get?
    *Good/decent grades, A’s and B’s (maybe an occasional C). She does try. [1975-88]

> When did Lisa and Dina start to become friends/acquaintances?
    *Lisa and Dina started to become friends this junior year of high school; they were assigned to be partners on a project (in History class). [1987-88]

> Has Dina ever hung out with Mara, Stephen, or Marco?
    *Dina may have an occasional conversation at school with Mara, Stephen, or Marco, but she has never really hung out with them. She is more of an outsider to Lisa’s inner circle of friends. [1975-88]

> Is Dina gay (or bisexual)?
    *Dina is gay.

> When did Dina know she was gay (bisexual)? Has she come out (to anyone)?
Dina really came to know she was gay in middle school. She hasn’t come out to anyone, but she is accepting who she is. New York City is a safe place for her to be comfortable with who she is and how she fits into the world. [1982-85]

Has Dina ever had a boyfriend?
*No.

How long has Dina had feelings for Lisa?
*Dina has been attracted to Lisa since middle school. During high school Dina really came to have feelings for Lisa. [1982-88]

Has Dina had feelings for any other girls besides Lisa?
*She has found other girls attractive, but not in the same, powerful way that she is attracted to Lisa.

LISA BIOGRAPHY (Facts and Questions)
1965-1988 -- Lisa’s mother has a friend named Charlene. According to Dina, Charlene’s husband checks his wallet every time she sees him.
1970/71 -- Lisa is born. (Lisa is white.) Lisa has an older brother.
1970-88 -- Lisa’s household had a maid. Her mother has a Honda with a sunroof.
*Lisa and Mara become and remain close friends. Their feelings deepen around the end of middle school.
1970-75* -- Lisa meets Jean Zirpelli and her brother Jan.
1976-88 -- Lisa (and Dina) has had Sheridan, O’Hara, Briggs, Valentine, Harper, Lutz, and Miss Murray as gym teachers.
1982-85* -- Lisa has a “boyfriend” in middle school (brief middle school relationship).
1985-87 -- Lisa wrote a composition about how Richard Nixon’s dog Checkers saved his vice-presidential nomination for a previous class.
1987-1988 -- Lisa is a junior in high school.
1985-88* -- Lisa’s grade tend to be below average-average. She avoids the school work. She can write, but she normally doesn’t apply herself. She copies off other students. Other students write her work for her.
Lisa’s brother has been to New York City once (said he saw someone get shot).
1986-88 -- Lisa’s brother told her Mrs. Boone was a lesbian.
Every Tuesday when Mara’s parents go out to play cards with their friends, Lisa, Mara, Stephen, and Marco all hang out at Mara’s house. They watch T.V. Marco sometimes makes hot fudge sauce. Later, Lisa, Mara, Stephen, and Marco dance together: Lisa and Mara pair up, Stephen and Marco pair up. When they hear Mara’s parents come back home they switch dancing partners: Mara and Stephen, Lisa and Marco.
1986* -- Lisa has had feelings for Mara since for over a year now. She truly acknowledges those feelings Tuesday night when she tries to keep dancing with Mara.
*Lisa knows she’s gay. Lisa has demonstrated her love for Mara (she has not said the words aloud), but she has not come out to anyone. Lisa is taking a cue from Mara, who is reluctant to have people know she’s gay.
1987-88 -- Biology class is before noon.
Lisa and Dina started to become friends this junior year of high school; they were assigned to be partners on a project (in History class).

1988 -- Lisa copies of Debbie DeSimone in Spanish: Debbie gets a 67, Lisa gets a 63.
Lisa got a zero for the lab. Mara told on Lisa to Mrs. Boone, the Bio teacher. Lisa has to stay after school (detention) for two days for cutting Mara’s worm in half during Bio today.

March 1988 -- Lisa has not started her composition for Mr. Dunnbar’s class.
Last night (Tuesday) while they were listening to “True Colors,” Lisa didn’t want to switch dancing partners when Mara’s parents came home. She wanted to dance with Mara. Lisa has feelings for Mara.
Lisa agrees to meet with Dina to work on her composition for Mr. Dunnbar’s class.

LISA QUESTIONS

> Who are Jean Zirpelli and her brother Jan Zirpelli to Lisa and Dina?
   *Jean is a classmate of Lisa and Dina; she is in their grade. Lisa and Dina have grown-up with Jean their whole lives, but she is someone to talk to in the halls, not a best friend. Her brother is about two years older than Jean, Lisa, and Dina and therefore has two years of more “life experiences.” [1970-75]

> How old is Lisa: 16 or 17?
   *17 [1970/71]

> What kinds of grades does Lisa get?
   *Lisa does not put much effort into school at all: she copies off of other students for tests, gets vocabulary assignments from others, and does not write her own assignments. She avoids her work. Her grades tend to run below average-average. High school classes are not a good learning environment for her. She is a good writer, but she normally does not apply herself [1985-88]

> Why did Lisa wait until the lunch period before class to start writing her composition?
   *School is not a priority for her. She’s almost a senior and she’s just done with it all. There are other things more important to her than a vocabulary composition. [1988]

> How often does Lisa have someone else write her homework?
   *Quite frequently, she’s not too worried about it. She hasn’t gotten in trouble for it so far. [1985-88]

> How long have Lisa and Mara been friends?
   *Lisa and Mara have been friends pretty much their entire lives. Their friendship strengthened end of middle, high school as their feelings deepened. However Lisa loves Mara more than Mara loves her. [1970-88]

> How long has Lisa had feelings for Mara? When did she discover those feelings?
   *Lisa has had feelings for Mara since for over a year now. She truly acknowledges those feelings Tuesday night when she tries to keep dancing with Mara. She also makes the discovery that she still loves Mara after kissing Dina. [1986]

> When did Lisa and Dina start to become friends/acquaintances?
   *Lisa and Dina started to become friends this junior year of high school; they were assigned to be partners on a project (in History class). [1987-88]

> Is Lisa gay (or bisexual)?
   *Lisa is gay.

> When did Lisa know she was gay (or bisexual)? Has she come out (to anyone)?
Lisa knows she’s gay. Lisa has demonstrated her love for Mara (she has not said the words aloud), but she has not come out to anyone. Lisa is taking a cue from Mara, who is reluctant to have people know she’s gay. [1986]

> Has Lisa ever had a boyfriend?
> * Once in middle school (brief middle school relationship). [1982-1985]

> Has Lisa had feelings for any other girls besides Mara?
> * No.

{Chapter 2: Organize information about each scene}

**Immediate Circumstances**

It is spring.
It is a Wednesday.
It is noon.
Lisa has not started her composition for Mr. Dunnbar’s class that is due today.
Biology class is before noon.
Lisa has to stay after school (detention) for two days for cutting Mara’s worm in half during Bio today. Lisa got a zero for the lab. Mara told on Lisa to Mrs. Boone, the Bio teacher.
Dina was in the same biology class.
Last night (Tuesday) Lisa, Mara, Stephen, and Marco were all hanging out at Mara’s house while her parents were out playing cards. While they were listening to “True Colors,” and Lisa was dancing with Mara and Stephen was dancing with Marco, Lisa didn’t want to switch dancing partners when Mara’s parents came home. She wanted to dance with Mara.

**Time**

* It is 1988.
It is spring.
* It is March (late March).
It is noon.
The action starts just after noon (12:01pm).
Mr. Dunnbar’s composition assignment is due today. His class is after lunch. Lisa has not started her composition.
* The lunch period is 40 minutes long.

{Chapter 3: Investigating the big ideas of the play}

**The Writer and the Play**

**ERIC LANE**
Honors graduate of Brown University: B.A. in English & Theatre Arts.
He is an award-winning playwright, filmmaker, and book editor.
His plays have been published and performed around the world. He lives in the Greater New York City Area.

**DANCING ON CHECKERS’ GRAVE**

This play was originally produced by Orange Thoughts Theatre Company. The play was staged at St. Mark’s Church, New York City. The play premiered in March, 1988. The cast included Jennifer Aniston (*Lisa*) and Michelle Banks (*Dina*). Dancing on Checkers’ Grave was awarded co-winner as best play in Love Creek Productions’ annual Gay & Lesbian Festival at the Nat Horne Theatre, New York City, in October 1992.

**The Ideas That Underpin the Text**

- Embracing your sexuality.
- **Being comfortable with who you are** (*True Colors*).
- Suppressed individuality.
- Unrequited love.
- Conforming to the “norm.”
- **Discovering identity.**
- **Express yourself.**

**The Genre or Style of the Play**

**REALISM**

Characters obey the logic of real-life behavior-

- Even the imaginary munchkining joy ride is as if it was really happening.

Everyday life-

- You pursue your objectives honestly in terms of your character.

Making play relatable to now-

- This is not a period piece: you are in an environment where it is more challenging to discuss your true thoughts, feelings, and emotions.

The stage is an environment, not an acting platform-

- Minimal as the set may be, you are in a pet cemetery. The audience is invisible observers you know nothing about.

{Chapter 4: Analyzing the action of the play}

**Events (Units)**

Unit 1: Intro to pet cemetery location (“exposition”).

- Dina: To win Lisa’s favor.
- Lisa: To get Dina to finish her assignment quickly and easily.

Unit 2: Remembering past assignments.
Dina: To get Lisa on task.
Lisa: To distract Dina, to delay composition.

Unit 3: Mara- a touchy subject.
Dina: To wheedle dirt (information) from Lisa.
Lisa: To set the record straight.

Unit 4: Subject reprieve-gravestone photos.
Dina: To calm.
Lisa: To lighten.

Unit 5: Dina’s composition-New York Identity.
Dina: To reveal/confess/open up.
Lisa: To question/to discover.

Unit 6: “And then I woke up” ending.
Dina: To get the focus off her paper/ to redirect Lisa to the task at hand.
Lisa: To focus on Dina’s paper instead.

Unit 7: Introduction to munchkining.
Dina: To question Lisa.
Lisa: To excite Dina.

Unit 8: Lisa doesn’t write her homework all the time-she got the vocabulary list through the copying grapevine.
Dina: To guide Lisa in the right direction.
Lisa: To ease Dina’s apprehensions.

Unit 9: How to go munchkining-with word power.
Dina: To inspire Lisa.
Lisa: To help Dina.

Unit 10: Nixon’s Checkers- a well-written composition.
Dina: To downplay/to hide.
Lisa: To compliment Dina.

Unit 11: Mrs. Boone is a lesbian.
Dina: To refocus Lisa/to ignore.
Lisa: To seek support.

Unit 12: Change of subject-Lassie is an awful name for a dog.
Dina: To attend to Lisa.
Lisa: To deflect/to divert.

Unit 13: Munchkining rules.
Dina: To guide Lisa.
Lisa: To entertain Dina.

Unit 14: Lisa just wanted to dance with Mara.
Dina: To support Lisa.
Lisa: To reveal/to confess/to admit to Dina.

Unit 15: Let’s go munchkining.
Dina: To resist Lisa’s game.
Lisa: To invite Dina munchkinning.

Unit 16: First target acquired-the Boy Scouts.
  Dina: To impress Lisa.
  Lisa: To instruct Dina as she is munchkinning.

Unit 17: Munchkinning, now it’s personal-Grace, Charlene & her husband, Dina’s dad, Debbie DeSimone.
  Dina: To commit to Lisa’s munchkinning.
  Lisa: To engage Dina.

Unit 18: Picking up two more passengers- the real “Lisa” and “Dina.”
  Dina: To reveal herself to Lisa.
  Lisa: To reveal herself to Dina.

Unit 19: Convention of gym teachers, meet attack of the munchkins.
  Dina: To keep up with Lisa.
  Lisa: To excite/rile up Dina.

Unit 20: Flying put-downs headed straight towards Lisa and Dina.
  Dina: To excite/rile up Lisa.
  Lisa: To excite/rile up Dina.

Unit 21: Time for Lisa to face home.
  Dina: To empathize with Lisa.
  Lisa: To hide from Dina.

Unit 22: An opportunity to nail Mara.
  Dina: To empower Lisa.
  Lisa: To resist.

Unit 23: Over too soon/ True Colors.
  Dina: To fight for Lisa.
  Lisa: To distance herself from Dina.

Unit 24: The moment has passed-time to face reality.
  Dina: To guilt-trip Lisa.
  Lisa: To retreat from Dina/ to reject Dina.

Unit 25: Acceptance.
  Dina: To accept the “girl.”

{Chapter 5: Deepening work on character}

Characters Thoughts about Themselves

DINA

“Going to the city…I don’t know. Just to walk around... I don’t know. The village. Around St. Marks…Just to walk.” (183)
“I don’t know. It’s like just standing there. Like you’re standing still and all these vocabulary words come flying at you. You ever felt like that? Me either. I mean before. But—I don’t know.” (183)

“No. Across the street. Walking home from the train. See that bracelet she’s wearing. She’s wearing it now ‘cause in a few blocks she’ll have to take it off. See, she bought it on St. Marks, and’s hiding it ‘cause her parents told her not to go into the city…I don’t know. It’s like they think she’s a baby and don’t want her to be anything else.” (194)

“It’s just—Never mind…It’s just now I know. How you felt. When Mara pushed you away. (198)

“I am standing on St. Marks, and this girl comes up. She is wearing this bracelet she just bought. It is silver and turquoise. She has never seen one like it before. She does not know the neighborhood and wants to know someplace good to eat. I take out my bracelet. The same one. And put it on. I reach out and take her hand, and we go out for iced coffee and tuna sandwiches. My treat.” (199)

**LISA**

“I’m telling you. I do it all the time. It’s no big deal.” (183)

“‘And then I woke up.’ Sure. Like every paper. First grade to sixth. This happened. This. This. Da. Da. Da. Da. Da…And then I woke up. Like it was all a dream or something.” (184)

“You think my pocket’s a little droopy?” (186)

“I mean I don’t remember and I wrote it.” (187)

“I don’t. I mean, if I had a dog I wouldn’t name it that…It’s not like I’d name my Chihuahua Lassie.” (188)

“…I mean, God, all I wanted to do was dance.” (189)

“…I mean that’s what we do. So like “True Colors,” it’s playing and I don’t know why, but I don’t. Switch, I mean. I mean, I hear their car, but it’s like I just want to dance with her…I just wanted to dance with her.” (190)

“This girl walking home from her friend’s. See it’s like her friend asked her to leave before her parents got home. ‘Cause they started asking questions like why they’re spending so much time together.” (194)

“Alone.” (196)

[End of Script Analysis]
Production Process of Dancing on Checkers’ Grave
ABOUT: Classmates Dina and Lisa meet at the grave of Richard Nixon's dog, Checkers' to complete an English composition assignment. The two girls, seemingly different, begin to bond over nail polish, vocabulary words, and donuts. But it is when Dina and Lisa embark on an imaginary car ride that they are able to express their innermost emotions in ways they never expected.

CHARACTER DESCRIPTIONS (The cast is two female actors):
Dina – A junior in high school. Though she is shy and hesitant, Dina possesses an inner strength that she has only begun to realize.
Lisa – A junior in high school. While Lisa is very outgoing, she tries to hide her insecurities behind maintaining her pretty appearance.

AUDITION INFORMATION:
- Monday, September 15th and Tuesday, September 16th from 7:00 – 9:00 pm in Room 201 of the Wolfe Center (the Seminar Room).
- Auditions will consist of cold readings.
- Sign-ups for 30-minute audition slots are located on the call board in the white hallway near the Costume Shop in the Wolfe Center. Please show up to your time slot 5-10 minutes early to complete the audition form.

Production dates are October 31 – November 2. Rehearsals will begin the week of September 22. Times and days of rehearsals TBD.

For any questions, please e-mail Allison Kump at akump@bgsu.edu.

This production is produced by special arrangement with Playscripts, Inc.

[See Appendix for Actor Audition Forms, BGSU Accident Report Form]
Hello all,

I would first like to thank each actor who auditioned for this production. Your willingness to dive into an unfamiliar script and bring the characters to life was something I truly appreciated. I encourage you to continue to audition for the many opportunities the Department of Theatre and Film has to offer. Thank you again for sharing your talent and creativity with me.

Allison Kump

Cast List

Dina: Bessie Smith

Lisa: Baylee Sheets

(Please initial by your name if you are accepting the role.)
Rehearsal Log

1. [9/22] 6-7:11pm
2. [9/23] 7:02-7:40pm
3. [9/24] 6:01-8:06pm
   Baxter Exercises 6:27-6:45pm
4. [9/25] Baylee 5:17-7:27pm, Bessie 5:35-7:50pm,
   Baxter Exercises 5:57, Break at 6:22pm
5. [9/26] 5:18-7:35pm,
   Baxter Exercises 5:40-5:58pm, Break 6:27-6:33pm
6. [9/29] 6:00-8:18pm
   Baxter Exercises 6:05-6:23pm, Break 7:04-7:12pm
7. [9/30] 7:01-9:05pm
   Baxter Exercises 7:21-7:51pm, Break 8:12-8:19pm
8. [10/1] 6:09-8:00pm
   Baxter Exercises 6:26-6:50pm, Break 7:25-7:30pm
9. [10/2] 7:05-9:07pm
   Baxter Exercises 7:20-7:46pm, Break 8:07-8:13pm
10. [10/3] 7:03-9:15pm
   Baxter Exercises 7:34-7:56pm, Break 8:12-8:24pm, Bessie 7:23-9:23pm
11. [10/5] 7:03-9:13pm
   Baxter Exercises 7:23-7:47pm, Break 8:06-8:13pm
12. [10/6] 6:05-8:05pm
   Baxter exercises 6:07-6:35pm, Break 7:13-7:19
13. [10/7] 7:11-9:27pm
   Baxter Exercises 7:14-7:33pm, Break 8:14-8:22pm
14. [10/13] 6:01-8:16pm
   Baxter Exercises 6:33-6:50pm, Break 7:15-7:22pm
15. [10/14] 7:37-9:10pm
16. [10/16] 7:07-9:05
   Break 8:18pm
17. [10/17] 7:07-9:45pm
   Break 8:07-8:12pm and 8:59-9:05pm
18. [10/19] 7:12-9:59pm
   Break 7:57-8:03pm and 9:09-9:14pm
19. [10/20] 6:05-8:39pm
   Break 7:25-7:33pm
20. [10/21] 7:00-9:28pm
   Break 8:04-8:15pm and 9:06-9:12pm, Bessie Not Here (Just Baylee)
21. [10/22] 6:06-8:24pm
Break 7:32-7:48pm
22. [10/23] 5:00-7:40pm (Bessie arrived at 5:20pm)
   Baxter Exercises 5:15-5:36pm
23. [10/24] 5:10-8:05pm
   Break 6:17-6:22pm, Baylee left at 6:17pm
24. [10/27] 6:03-9:00pm, (Bessie arrived at 6:10pm)
   Baxter Exercises 6:29-6:53pm
   Baxter Exercises 6:47-7:12pm, Break at 8:00pm
26. [10/29] 6:35-10:00pm
   Eva Theatre Space: Dress Rehearsal
27. [10/30] 6:35-10:15pm
   Eva Theatre Space: Dress Rehearsal

Performances
Friday, Saturday, and Sunday: October 31-November 2
   Actor Call at 6:30pm
   House opens at 7:30pm
   Go/Curtain at 8:00pm
   Show duration about 40 minutes

[See Appendix for Performance Flier and Performance Program]
Production Performance Logistics

Eva Marie Saint Theatre
Wolfe Center for the Arts

House Opens: 7:30pm (each show performance)

FIRE ANNOUNCEMENT
(Announced after Pre-Show Music and before the beginning of each show performance.)

Hello and welcome to the BGSU Eva Marie Saint Theatre. Please note the location of the nearest marked emergency exit. In the event of an emergency, you will be instructed to calmly exit the theatre using those marked doors. Also, please take this opportunity to turn off all cell phones and/or light-emitting devices for the duration of the performance.

Thank you and enjoy the show.

SHOW PLAYLIST

Pre-Show
True Love (Pink ft. Lily Allen)
Unwritten (Natasha Bedingfield)
Give Me Love (Ed Sheeran)
Cool Kids (Echosmith)
Girls (The 1975)
Girl Next Door (Saving Jane)
Boom Clap (Charli XCX)
Tongue Tied (Grouplove)

A Sky Full of Stars (Coldplay)
Good Life (One Republic)

Beginning of Show
True Colors (Cyndi Lauper)

End of Show
Same Love (Macklemore, Ryan Lewis ft. Mary Lambert)

PROP LIST
Nail Polish (Lisa/Baylee)
Lisa’s Notebook (Dina/Bessie)
Dina’s Notebook (Dina/Bessie)
Pencil (Dina/Bessie)
Vocabulary List (Lisa/Baylee)
Dina’s Backpack (Dina/Bessie)
Tissues (Lisa/Baylee)
Lisa’s Purse (Lisa/Baylee)
PRODUCTION PHOTOS
Post-Show Elsewhere Talk-Back with Audience

1. Having just watched the show, what did you observe to be striking?
   Clear relationships
   Subtext of lines present
   Came to life
   Munchkining portion of show, with exaggerated blocking, and the Munchkining insults
   Journey of relationship with the characters
   Able to keep the interest level up

2. What effective moments stand out in your mind?
   When Dina/Bessie held hands with herself at the end of the show
     Journey from defeat to victory
     Flow
   Acting techniques

3. What were your impressions of the script, the text itself?
   Repetitive
     Short, throw-away lines
     “Open Scene”-like
     “Timed piece”
   Understood deep underlying through line

4. What were your impressions of how the script presented the issue of sexual identity?
   Drew you into the issue
   Easing into it by degrees
   Female homosexual perspective, new
   Female journey real and natural
   (Actor’s challenge)

5. Do you have any questions about our production process?
   Tech week- more structured in other programs
   Make a set show, repeatability
   BGSU theatre- “more on the fly”
     Ability to adjust, actors need flexibility and directability (skill)
     Change quickly and remember change
Post-Show Talk-Back with Assistant Director, Baxter Chambers

1. General Response:
   Overall happy with the final product
   Came together in the end
   Other people’s responses were positive in nature

2. What “didn’t” work as well, could have been improved:
   Our time in the theatre space was very limited: only two rehearsal days
   Almost “Day of” production/directing decisions rather stressful and rushed
      In part due to time constraints

3. What did work, went well:
   Having a small production team (Director, Assistant Director, and two Actors) helped our production
      Helped with time efficiency
      Able to build relationships, cast bonds
      All work cohesively to achieve one vision (Director’s vision)

4. What could have been improved, what I can improve with my own directing:
   Learn to “play” more, have fun in rehearsals, set a tone of fun
      It would have been helpful to the production if we had incorporated the element of having fun sooner
   Set the ultimate tone of the production sooner, clear
   Energize actors throughout the entire production process (each and every rehearsal)
   Don’t be so bogged down by the heavy/intense moments in the script

5. Reflection on my directing, personal presentation:
   Professional and personal
      Comfortable
   Created a safe space
   Too serious at the beginning, too tense
      I was visibly very concerned with the blocking
      It became a bit more fun after blocking had been learned
   Need to breathe, open up, relax

6. What Baxter learned as Assistant Director:
   How to teach, rely on what he learned
   Only two actors, easier to be self-conscious
   Script: when to laugh at the seriousness
Post-Show Talk-Back with Actors, Baylee Sheets and Bessie Smith

1. Auditions
   Able to work with actual characters and cast actors, read together
   Cold readings
     No real prior knowledge of script
     Plot of script is line-based
     Any available summary of script is vague
     Context of script, without knowing it, is challenging

2. Rehearsal
   Read through script as actual characters about half-way through rehearsal process
   Interesting experience
   Did what was needed, accomplished goals, and then left
   Left with goals accomplished, something was solidified
   Chekhov Techniques
     Interesting
     Get to know you Activities helpful in the beginning helpful
     *Clock facing for blocking technique
     New, helpful, innovative
   Homework was helpful, helped encourage habit
   Line repetition helpful
     Speed-throughs

3. Production
   Almost avant-garde
     Starving artist
     Off-off Broadway feel
   Almost like a game with the set (especially without names on the gravestones)

4. What could be improved
   Having Warm-Ups throughout the entire rehearsal process
     From the beginning
     Energizers (active, physical show)
     Focusers
   Incorporate more media aids to communicate tone/atmosphere of show
     Share the playlist with the actors early
     More music in rehearsals
     More visual images, clips
     Anything to articulate world of the play
Making more of a connection with the Chekhov techniques learned into the show development
   Take the time to apply it

5. On my directing
   Created a nice collaboration between actor and director
   Gave actors some creative say, some creative control
   Not too structural
   Too polite
   Needed my advisor, Sara, to breakthrough politeness
   Too much asking
   Be Direct

Post-Show Talk-Back with the Department of Theatre and Film Graduate Students

1. General ideas, tools to keep in mind (Based on the overall discussion)
   Take the time to thoroughly research all aspects of the world of the play
   Enjoy, relish the art of storytelling
   Know exactly what you want your audience to get out of the production performance
   Being adaptable
   Translating the vision in my head into the minds, bodies, and souls of actors
   It is important to create an atmosphere where actors, even young actors, feel free to experiment with new concepts
   *Young actors are terrified of doing it wrong
   My job to ease their fears and create a safe and creativity-inducing environment
   Really take advantage of music as a medium
   It can help communicate with actors and audience members alike
   Don’t forget the basics of directing and theatre productions
   Be willing to engage wholly with the production, and approach from multiple angles
   Take time to really sit with the language of the script

2. Based on my own show discussion (My thoughts and Graduate student observations)
   I was very lucky to have my two actors, Baylee and Bessie
   I need to work on communicating assertively
   *Clock-facing as a blocking technique was helpful
   I remained focused on the script
   On the work, text and motivations of the characters


**Final Reflection**

With this directing project, I consider myself to have grown exponentially as both a communicator and a creative artist. By the very nature of the job, directors are required to be both analytical and imaginative as one is both painting a story and orchestrating the telling of the story. One skill in particular that is paramount to the success of a director’s vision is that of effective communication. Being able to articulate the ideas inside one’s head to actors, assistant directors, stage managers, designers, etc. is essential to making the production cohesive. It continues to amaze me the amount of work, not only artistic creativity, but organizational, critical thinking, and laborious work goes into each and every production. And having now been a director of a production, I believe my appreciation for these dedicated artisans only increases. All the blood, sweat, and tears of the entire production process are so, in the end, the audience can take something away once they leave the theatre. For me, my hope was that audience members felt connected to two struggling teenage girls, who did just so happen to be lesbians, in an honest and visceral way. That’s why we thespians do it.

[Appendix Content, in order]

-Dancing on Checkers’ Grave Script  
-Actor Audition Form, Contact Information, BGSU Accident Report Form  
-Performance Flier  
-Performance Program  
-Production Schedule  
-Blocking Notes  
-Rehearsal Notes
Dancing on Checkers' Grave

ERIC LANE

Dancing on Checkers' Grave was originally produced by Orange Thoughts Theater Company at St. Mark's Church, New York City, in March 1988. Marc Helman directed the following cast:

DINA Michelle Banks
LISA Jennifer Aniston

Dancing on Checkers' Grave was awarded co-winner as best play in Love Creek Productions' annual Gay & Lesbian Festival at the Nat Horne Theatre, New York City, in October 1992.

Characters
DINA, seventeen years old, black
LISA, also seventeen, white

Setting
A pet cemetery on Long Island, spring, noon

Note
Accents are not necessary; in speaking the lines, whatever rhythms should emerge naturally.

A pet cemetery on Long Island. Noon.

The cemetery is basically like any other. A few trees. One or two benches. Some brown patches in the grass. Some real flowers: most geraniums. Some plastic, too.

The stones are arranged in horizontal rows and are unevenly spaced. Spacing depends on the size of the animal buried and amount the owner spends on the plot. Animals are not segregated. A dog may be buried next to a bird, a cat, etc. The placement is more dependent on the year of death than type of animal. Most of the graves in this area are from 1964 to the mid-70s.

The tombstones generally follow this pattern: name of the animal on top, year of birth/death below, family name on the bottom. A few have a poem or inspirational message. Others, an oval photo of the deceased covered by plastic and mounted directly on the stone.

The basic feel of the cemetery is either serene or kind of creepy, depending on how long you've been there. Usually, both.

It is next to the high school (unseen). Behind it is the expressway. Offset is the woods.

Dina enters. She is black and a junior in high school. She is shy, hesitant, and a lot stranger than she lets herself realize. She is pretty, though not fashionably so. Her features are uneven and striking. She does not consider herself pretty. "Dina" rhymes with "Lena."

She walks along the outer edges of the graves, careful not to step on them. She reads the names, then moves on to the next, until she finds the one she is looking for. It reads:

CHECKERS
1952-1964

NIXON

DINA (calls): Lisa. Lisa.
LISA: Yeah?
DINA: I found it.
LISA: You found it?
DINA: Yeah. Over here.

(Lisa enters. Also a junior. She is white, very pretty and takes great care in her appearance. While not intellectual, she is very quick. Trims to hide her insecurities by making sure her physical appearance is perfect. Even when it is, still feels something missing. Rather than take that in, keeps herself busy. She is very much out there. Though different, she and Dina like each other. She walks directly across the graves, heads to Dina.)

DINA (points): Here!
LISA (under her breath): They moved it.
DINA: What?
LISA: They moved it.
DINA: How could they?
LISA (reaches into her bag): You want a chicklet?
DINA (shakes head "no"): How could they?
LISA: What?
DINA: Move it, I mean.
LISA: They just did. You gonna sit down, or what?
DINA: Right. (Sits, not on the grave.)
LISA: They always do. Ask Jean.
DINA: Zirpelli?
LISA: Her brother. What's his name? Jan. He worked here. Said they used to do it all the time.
DINA: Move them.
LISA: That's what he said. Said they'd charge like a lot of money for a spot. Well, maybe like under a tree. And when they knew they weren't coming back anymore—like maybe after a few years.
DINA: Five.
LISA: Yeah. Like after five years, they'd move the dog, if it was a dog. They'd move the dog to someplace like not as nice. In the back maybe. And sell the one under the tree for a lot more money.
DINA: To somebody else.
LISA: Right. Dig it up and sell it again to somebody else.
DINA: That is so gross.
LISA: That's why he left.
DINA: Jean's brother.
LISA: He said it was really gross.
DINA: Sounds it.
LISA: You want a Life Saver? (Dina shakes head "no.") I got some Velamints if you want.
DINA: No thanks.
LISA: If you want them, they're here, so.
DINA: Thanks.
LISA: You know it's not gonna hurt him. Checkers. If you sit on him. It's not like it's gonna hurt.
DINA: I know, but—
LISA: I mean, he is dead.
DINA: I know. (Takes a moment, decides. Moves over and order grows!) It's not like it's any big deal.
LISA: No.
DINA: After all, he is dead.
LISA: Right. (Dina looks very uneasy, tries to cover.) Dee-na.
DINA: All right. All right.
LISA: You sure?
DINA: No.
LISA: Yeah, I'm fine.
DINA: God, I can't believe you never been here before.
LISA: I guess I never had any reason to.
LISA: You must've passed by.
DINA: Passed by, sure. (Reads a stone.) "He lived out his days Yet never our love. —Blackie."
That's kind of nice.
LISA: You know it's her fault I gotta stay after. What was I doing?
I was just looking for the dorsal extradermis. It's not my fault my
hand slipped.
DINA: I guess not.
Lisa cut my worm in half." Like it was hers to begin with. So now
I gotta stay after and I got a zero for lab.
DINA: Is she gonna let you make it over?
LISA: Boone? She gave me a zero. So? What do I care? It's only
Bio.
DINA: She seemed really pissed. Mara, I mean.
LISA: She was pissed.
DINA: Like before you even started. Like, I don't know.
LISA: You want to pass me a tissue? (Dina dabs.)
DINA: Even before.
DINA: What?
DINA: Mara. Like before you started.
LISA: God, she is such an asshole.
DINA: I mean—
LISA: What?
DINA: Nothing. (A beat.)
LISA: You like these?
DINA: The stones?
LISA: The pictures on 'em. Photos. You like them?
DINA: I guess. I mean they are a little creepy.
LISA: Yeah. Like especially when they crack and the rain gets in,
and the picture fades so it's like this ghost sitting there. Like you
can't see it anymore, but it's still there. God, I hate that.
DINA: Yeah.
LISA: Me, too. (Finishes polish on first hand.) There. You like it,
right?
DINA: Raspberry.
LISA: Yeah.
DINA: It's nice.
LISA: Yeah. I think so, too. Maybe later we'll do yours.
DINA: Mine?
LISA: Sure. Why not?
DINA: I don't know. Sure.
LISA: Later maybe.
DINA: Maybe.
LISA: God, what time is it? (Dina shows her watch.) We better get
started. Look, I'll dictate. You can write it down. (Off Dina's look.)
What?
DINA: He's gonna know you didn't write it.

LISA: Just put circles over the "i"s, he'll never know the difference.
DINA: Lisa—
LISA: I'm telling you. I do it all the time. It's no big deal. (Dina
writes Lisa's name.) Slant the letters to the right more. (Dina writes
date.) Yeah, like that. Only rounder. (Dina takes another piece
starts over.) What'd you write about anyway?
DINA: Something I like to do.
LISA: Duh.
DINA: Well, that's the subject.
LISA: I know that's the subject. I mean like what?
DINA: Going to the city.
LISA (completely foreign idea): You mean like New York? (Dina
nods.) For what?
DINA: I don't know. Just to walk around.
LISA: Round where?
DINA: I don't know. The village. Around St. Marks.
LISA: Oh.
DINA: Just to walk.
LISA: Right.

(My brother went there once. He said he saw somebody get shot.
It was really disgusting. That ever happen when you were there?)
DINA: No.
LISA: I guess you must've gone a different day.
DINA: I guess.
LISA: Yeah.
He said the people there were like really weird.
DINA: I don't think I'd call them weird.
LISA: Well, what?
DINA: Different, I guess.
LISA: You mean like with mohawks and stuff?
DINA: Some. Or earrings through their nose.
LISA: That is so gross.
DINA: I don't know. It's like whatever you want to wear. Like that's
who you are. And that's it. You know what I mean?
LISA: I'm sorry. But that is gross.
DINA: No. I mean, it's like—
LISA: What?
DINA: Never mind.
LISA: What were you gonna say?
DINA: I don't know. It's like just standing there. Like you're stand-
ing still and all these vocabulary words come flying at you. You
ever felt like that? (Lisa shakes head, "no.") Me either. I mean
before. But—I don't know.
LISA: Why don't you read me it?
DINA: My paper?
LISA: Sure.
DINA: I left it in my locker.
LISA: Why'd you do that?
DINA: I figured I'd get it on the way to class. Anyway, I didn't finish it anyway.
LISA: It's next class. When are you gonna?
DINA: Well, I mean I used all the vocabulary words. I just couldn't figure how to end it.
LISA: And then I woke up.
DINA (laughs): What?
LISA: And then I woke up. Sure. Like every paper. First grade to sixth. This happened. This. This. Da. Da. Da. Da. Da... And then I woke up. Like it was all a dream or something. What do they call that? You know.
DINA: A metaphor.
LISA: Yeah. Like a metaphor.
DINA: You really did that?
LISA: Worked every time. And then I woke up. (Picks up gum wrapper from ground) You figure they'd have a little more respect.
DINA: Munchking.
LISA: Yeah. You never done that? (Dina shakes head "no.") I can't believe. See, you get in a car. Buy a box of Dunkin' Munchkins. Then drive around town and throw them at people. I can't believe you never done that.
DINA: I guess, I just never thought to.
LISA: Well, the next time we go—
DINA: "We" who?
LISA: Huh?
DINA: The next time we go. Who?
LISA: I don't know. Whoever we ask. You'll come, right?
DINA: Sure.
LISA: I mean like it doesn't matter who we ask. Even if we went ourselves.
DINA: Right. Sounds like fun.
LISA: Sure. (A beat.)
LISA: Let's skip it. What's next?
DINA: Antithesis. Direct contrast: opposition. You know my handwriting is nothing like this.
LISA: I'm telling you it's not a problem.
LISA: One's mother for the car. (Looks at list.) And hopes she has
not taken it to a choral recital. (Dina: What?)
DINA: A choral recital?
DINA: Okay.
LISA: Don't you?
DINA: Well, it's not something I would normally say—
LISA: Well, me either but—
DINA: Right.
LISA: Okay.
DINA: Gaunt.
LISA: You think my pocket's a little droopy?
DINA: What?
LISA: My pocket.
DINA: No.
LISA: What's next?
DINA: No. I know... To a choral recital by the Gaunt Opera
Company of Eastern Long Island.
LISA: southeastern.
DINA: (writes:) The Gaunt Opera Company of Southeastern Long
Island.
LISA: Next you need a box, yeah. No. Two boxes of Dunkin'
Munchkins. One box of which can be indigestible because we will
ride around town and throw them at people.
DINA: At various people.
LISA: Various.
DINA: Ranging from—
LISA: Masons.
DINA: To noisome megalomaniacs.
LISA: To noisome megalomaniacs. That is so good.
DINA: (writes:) Okay.
LISA: Right. What else?
DINA: I don't know.
LISA: How about that other box?
DINA: What?
LISA: You need two boxes.
DINA: That one you eat.
LISA: Right.
The other box you eat as you peruse the—what was that first one?
LISA: Abstemious.
DINA: Peruse the area.
LISA: Unless you are abstemious. Then you don't eat it.

DINA: Right.
LISA: God, you'd think they have some kind of feline or something.
DINA: What?
LISA: (points to grave.) Here. You'd think they would. Or something.
DINA: Right. (Looks at vocabulary list.)
LISA: I mean, that dog did save him the presidential nomination,
right?
DINA: Vice-presidential.
LISA: Vice. Right.
DINA: Muse: to ponder.
LISA: How'd you remember that?
DINA: What?
LISA: Vice-presidential. How'd you remember?
DINA: Wasn't that in your composition? Nixon was in trouble for
taking some money, some contributions. So he makes this speech
about somebody giving his daughter a cocker spaniel, and he's
not giving it back. So Eisenhower keeps him on. Like for Vice-

President.
LISA: How'd you remember all that?
DINA: I don't know. I guess I just did. Muse.
LISA: I mean, I don't remember, and I wrote it.
DINA: I guess maybe it was just really good. Your composition, I
mean.
LISA: Oh, please.
DINA: How else would I remember? What? Don't you think you're
a good writer?
LISA: No.
DINA: Well, you are.
LISA: Tell that to Dunnbar.
DINA: Well, Dunnbar.
LISA: Yeah. (A beat.)
DINA: So before we start we muse over which direction to head—
LISA: You know my brother told me Mrs. Boone was a lesbian.
You believe that?
DINA: I don't know.
LISA: He said he heard it somewhere. Yeah. And the real reason
she got married was so they could like what? Cover it over. You
ever hear that?
DINA: No.
LISA: Should we head toward the noxious raw sewage treatment
plant—
DINA: That's what he said.
DINA: Or the less odorous part of town?
LISA: You believe that?
DINA (writes): Wait a minute.
    Um, I don't know. What about you?
LISA: I don't know. ... Maybe.
DINA: Yeah. It is possible.
LISA: I mean, not that it would make any difference.
DINA: No.
    Maybe we could use something about that choral group.
LISA: What?
DINA: "Quinter." Maybe we could tie it in.
LISA: The Gaunt Opera Company.
DINA: Yeah. That's it. (Looks.)
    I mean, like to her friends.
LISA: No. Not if they were really her friends.
DINA: I guess not.
LISA: No. (Overlapping.) You think we could tie it in?
DINA (overlapping): You like the name, Lassie?
    I'm sorry.
LISA: No. What were you gonna say?
DINA: Nothing.
LISA: No, what?
DINA: Just. Well, quintet. You think we could tie it in?
LISA: Sure.
DINA: Right.
    Like with choral.
DINA: Yeah.
    What about you?
LISA: What?
DINA: Saying. What were you gonna say?
LISA: Oh, right. (Re: tombstone.) Lassie. You like that name?
DINA: For a dog?
LISA: Yeah.
DINA: No. I mean, I don't know.
LISA: I don't. I mean, if I had a dog I wouldn't name it that.
DINA: No?
LISA: I mean, like if it's a collie, all the other collies are named
    Lassie. And if it's not, who wants to name it that anyway.
DINA: That makes sense.
LISA: It's not like I'd name my chihuahua Lassie. (Humor)
DINA: Yeah.
LISA: No way. (A beat.)
DINA: What about rules? Anybody we're not allowed to throw
    Munchkins at.
LISA: Yeah. Well, unless it's their turn, then everybody comes over there. To Mara's. I mean, well, her parents. So when they go out, it's like we go over.

DINA: We?

LISA: Me. Stephen and Marco. We go over and we hang out for like the night. We watch T.V. Maybe Marco makes this hot fudge sauce. It is like so good.

DINA: Yeah.

LISA: You ever have it?

DINA: No. I mean, like yeah, I'm sure it is.

LISA: Yeah. Like with honey vanilla. That is so good. So we finish that and then we start dancing. Like every Tuesday. See Marco and Stephen, they dance together and like, well, Mara and me. And it's getting late. So, Cyndi Lauper's singing "True Colors" and what? Mara's parents pull up. And what we do is when we hear them it's like we switch. It's like automatic. Mara starts dancing with Stephen and me with Marco. I mean that's what we do. So like "True Colors," it's playing and I don't know why, but I don't Switch, I mean. I mean, I hear their car, but it's like I just want to dance with her. And so her parents come in and they see us. Not like dancing. Well, dancing, but Mara pulling away from me and—I just wanted to dance with her. (A beat.)

DINA: That sucks.

LISA: Yeah, well. I mean, well, what did I expect.

DINA: I guess—

LISA: What?

DINA: Something different.

LISA: Yeah, well.

DINA: Right. I mean, you just wanted to dance with her.

LISA: Yeah, but— Oh, shit.

DINA: What?

LISA: My nail. Look at that. I smudged the—In my bag. A tissue.

DINA: Right. (Dina gives tissue. Lisa wipes excess polish from finger.)

LISA: Look at that. Jeez.

DINA: So what's next?

LISA: What?

DINA: The word. What one?

LISA: Right. Refreshing.


DINA: You O.K.?

LISA: Yeah. No. I mean, I don't know. (Lisa starts to laugh slightly. So does Dina. Re: nail.) Look at this.

DINA: It's not so bad.

LISA: No.
DINA: This is too weird.
LISA: Your seatbelt on?
DINA: Right. So where we headed?
LISA: I figure we circle the neighborhood then head downtown.
DINA: And the donuts?
LISA: (indicating floor) Right in front of you. Help yourself. (Dina tastes one. Doesn't really like it.) What?
DINA: You like these?
LISA: Maybe you got a bad one. Try the chocolate.
DINA: That was the chocolate.
LISA: The coconut then. (Dina does.) So?
DINA: I'm sure they make very good ammunition.
LISA: Dina.
DINA: What can I tell you? They're too sweet.
LISA: Well, I like them.
DINA: You can eat them.
LISA: Fine. Stick it in.
DINA: What?
LISA: My mouth. Stick it in. (Dina does.) Refreshing.
DINA: Refreshing?
LISA: Yes. That's what we call word power.
DINA: Oh, come on. Where'd you come up with—
LISA (cuts her off): Shhh.
DINA: What?
LISA: Over there.
DINA: Where?
LISA: Don't you see them? Those Boy Scouts. Painting that train car. 'Cause they still need like their merit badge.
DINA: For community service.
LISA: That's the one. Look at that color. Puce. It's supposed to be like historic. When was the last time you saw a puce railroad car?
DINA: (Well)
LISA: What?
DINA: You're in charge of the Munchkins.
LISA: Dina—
DINA: Well are you or aren't you? (Dina nods, reluctantly. Gives Lisa ammo; prepares to throw it herself.) What're you doing? You're never gonna reach from here.
DINA: Well, what else am I supposed to do?
LISA: Lure them over here.
DINA: Lure them?
LISA: Yeah. Pretend like you need directions or something.
DINA: Excuse me.

LISA: Louder.
DINA: Excuse me. Can you tell me how to get to the library, please? What's happening?
LISA: They're coming over.
DINA: How many?
LISA: Five. You ready? (Overlapping) 4-3-2-1.
DINA (overlapping): Can you tell me where the library—?
LISA: Now! (They throw the Munchkins. Lisa peels out.) Woo! You get them?
DINA: One.
LISA: Where?
DINA: On the arm. The left one. I was aiming for the chest but I got his arm. You?
LISA: Right shoulder. And kneecap. You did good.
DINA: Well, the first time.
LISA: Even so.
They're not following, are they? (Dina looks back, shakes head "no.") Probably too stunned.
DINA: Yeah.
Oh my God.
LISA: What?
DINA: Slow down.
LISA: What?
DINA: My sister. She's just getting outta the library. She's got her dental hygiene midterm tomorrow, and she's been studying. Slow down, I want to ask her something. (Lisa slows down. Grace, how come you always been such an asshole? (Throws Munchkins.) Pee out. "BECAUSE I'M AGAIN")
LISA: You get her?
DINA: Right in her lower tricuspid. I always wanted to do that.
LISA: Well, now you did.
DINA: Right. That was so mint.
LISA: Yeah, it was.
DINA: Yeah.
So where we headed?
LISA: For somebody who didn't want to go munchkining—
DINA: Watch the road. (Lisa swerves.) So where we headed?
LISA: I figure we'd head over behind the high school.
DINA: The high school?
LISA: Yeah. This friend of my mother's. Charlene. It's like every time I come into the room she asks, "How come a pretty girl like you doesn't have a boyfriend?"
DINA (points): There's her husband.
LISA: You know him?
DINA: Every time I pass him on the way to school, it’s like he checks his wallet to make sure it’s still there.
LISA: He’s doing it now?
DINA: Wait. He hasn’t seen me yet.
    Yeah. Now! (They throw.)
LISA: Right in the head.
DINA: Yeah, I saw.
LISA (checks rearview mirror): Look. It’s still caught in her hair.
DINA: God, I hate that. The way she has it piled up like that.
LISA: Yeah, that is gross.
DINA: And his.
LISA: Yeah.
DINA: Combed from the back.
LISA: I mean who are they trying to fool.
DINA: Right. (Spots another) Let’s nail this guy.
LISA: Who is he?
DINA: A father.
LISA: Yours?
DINA (not answering): This little girl. She’s in third grade, and runs to him with her report card. Twenty-seven marks. Twenty-six of them A’s. He takes one look, asks her, “Why’d you get the B+?” (They nail him.)
LISA: Debbie DeSimone. I copy off of her in Spanish. She gets a 67. I get a 63. I’m not a 63.
DINA: Debbie DeSimone. She copies off of me in Bio. She gets a 95. I get an 87.
LISA: God, look at that.
DINA: What?
LISA: This girl walking home from her friend’s. See, it’s like her friend asked her to leave before her parents get home. ‘Cause they started asking questions like why they’re spending so much time together.
DINA: She looks kinda sad.
LISA: Yeah, well.
DINA: Slow down. We’ll let her in. (They do.) Honk the horn.
LISA: She’s already in.
DINA: No. Across the street. Walking home from the train. See that bracelet she’s wearing. She’s wearing it now ‘cause in a few blocks she’ll have to take it off. See, she bought it on St. Marks, and it’s hiding it ‘cause her parents told her not to go into the city.
LISA: How come?
DINA: I don’t know. It’s like they think she’s a baby and don’t want her to be anything else.

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LISA: She in? (Dina nods.) Why don’t you give them the other box?
DINA: Right. (Gives it to them.) Ammunition.
LISA: Oh, my God.
DINA: What?
LISA: You’re never gonna believe.
DINA: Tell me. What?
LISA: This convention of gym teachers coming out of the high school. Every one we ever had. (Throw at each.) Sheridan.
DINA: O’Hara.
LISA: Briggs.
DINA: Valentine.
LISA: Harper.
DINA: Lutz.
DINA/LISA: Miss Murray. (They throw a whole load at them and laugh.)
LISA: God, that was good. How we holding out? Supplies?
DINA: We still got half a box.
LISA: Good. ‘Cause I see them heading at us right now.
DINA: What?
LISA: Like those words you were talking about flying at you. Only this time they’re ones, well . . . You’re just like your father. “Mom, why can’t you be more like your sister? “
DINA: The maid’s off today. Clean up your room.
DINA: You start out laughing. You end up crying.
DINA: No one ever said the world was fair.
DINA: Everyone else is going. Why aren’t you?
LISA: I don’t care what everyone else is doing. You’re not going.
DINA: Dina, go to sleep.
LISA: Liss, geh schlafen.*
DINA: Dina, get up.
LISA: Who are you, Piike the Manager?**
DINA: I am not writing you another late note.
LISA: No, I will not write you a note out of gym.
DINA: This is the last time I am telling you.
LISA: What is this—a hotel?
DINA: Young lady, I am not in the habit of repeating myself.
LISA: You heard what I said.
DINA: I am not going to say it again.
LISA: Ugh, it is so hot. Just looking at you I am fainting.
DINA: Young lady.
LISA: You’re not going outta the house dressed like that.
DINA: You’re not going outta the house dressed like that. That hat.

* få schluf’n. Yiddish: go to sleep
** pit’ké
LISA: That dress. 
DINA: Those shoes. 
LISA: That face. 
DINA: That hair. 
LISA: That hair. Ugh, noxious. 
DINA: Noisome. 
LISA: Odorous. 
DINA: Indigestible. 
LISA: Bane. 
DINA: Gaunt. 
LISA: Sinewy. (They throw the rest of the box at each other. As their laughter subsides, there is a moment of sexual tension between them. Then, Lisa “bears” a girl in back seat.) What’s that?

LISA: The girl. 
DINA: The one who’s going home from her friend’s. 
LISA: Yeah. It’s getting late. She’s gotta get home. 
DINA: Doesn’t she want to drive around some more? 
LISA: Well, she does. She’s just gotta get home. Her parents. 
DINA: Yeah. Right. (They drive. Lisa stops.) Is this it?

LISA: Second from the corner. 
DINA: Right. 
LISA: “So long,” she says. 
I see her go up to the house. She lets herself in. Turns off the outside light. 
DINA: Locks the door. I hear her going up to her room. Like real quiet so she doesn’t wake her parents. 
LISA: They’re sleeping. Yeah. 
DINA: I can hear her crying. 
LISA: You hear it? 
DINA: All these people around. She feels so— 
LISA: Alone. 
DINA: That’s it. Alone. It’s like she’s tired of that. And doesn’t want it anymore. 
LISA: No. 
DINA: No. (A moment.) God, look at that. 
LISA: God, look at that. 
DINA: Across the street. Mara’s house. 
LISA: Mara? 
DINA: Yeah. She’s standing at the window. Looking out. 
LISA: You see her? 
DINA: Well, her shadow, against the window. She’s looking out. You want to throw one?
LISA: That sound. Didn’t you hear it? It sounded like somebody—
DINA: In the grass?
LISA: Yeah.
DINA: No. It was just some jack rabbit or something.
LISA: No. It sounded like—God, look what time it is. I gotta get
this done or shit. What were we up to?
DINA: What?
LISA: Word. What one were we—? (Looks.) Refreshing.
DINA: Right.
LISA: I thought we used that.
DINA: No, not yet.
LISA: I thought.
DINA: No.
LISA: You want to write this or what? (Dina sits. Takes notebook.)
What?
DINA: It’s just—
    (Frustration)
Never mind.
LISA: So we take a boxful of refreshing Munchkins—
DINA: It’s just now I know. (Lisa looks at her.) How you felt. When
Mara pushed you away.
LISA: That’s not the same thing—
DINA: No?
LISA: No.
When Mara pushed me away it was like she was afraid of her
parents seeing who she really was.
DINA: And just now. Who were you afraid of?
LISA: Mara.
That she would see us. Or someone would and like—I don’t know.
Maybe they’d tell her.
DINA: Then you still—
LISA: Yeah. I guess I do. (A beat.) Look, you want a cigarette or
something. I—(Dina shakes her head “no.”) God, we better get
back.
DINA (simply): You know, if you hurry you might be able to catch
her before class.
LISA: Yeah, right. 
    (Brush off)
You’re coming, right?
DINA: Well, I still gotta finish my composition.
LISA: I thought you left it in your locker.
DINA: Yeah, well. Anyway.
LISA: You want me to tell him you’re sick. Dunnbar, I mean.
DINA: Nah.
LISA: I mean, I’ll tell him if you want.
DINA: I’ll be there soon.

LISA (nods): Anyway, thanks.
DINA: Right. (Lisa moves to Dina, gives her a quick kiss.)
LISA: God, who’d want to name their dog Lassie?
(She exits.) Dina—(a moment: She takes out her composition. She had
it with her. Reads.)

DINA: I am standing on St. Marks, and this girl comes up. She is
wearing this bracelet she just bought. It is silver and turquoise.
She has never seen one like it before. (Start to write.) She does
not know the neighborhood and wants to know someplace good
to eat. (Takes out bracelet, puts it on.) I take out my bracelet. The
same one. And put it on. I reach out and take her hand, and we
go out for iced coffee and tuna sandwiches. My treat.

(Dina smiles. Lights fade.)
Dancing on Checkers' Grave by Eric Lane

Name: Baylee Sheets  Age: 18

Class Rank (circle one): FR  SOPH  JR  SR  MA  PHD  Major:

Local Address: _________________________

Cell Phone: (614) 769-5190  E-mail: bSheets@bgsu.edu

Local Phone: _________________________

Contact Name and Phone (in case of emergency):
Tracey South (614) 769-5763

Height: 5'3"  Weight: 100 lbs  Hair Color: Brown  Eye Color: Blue

Representative Roles (please list the top 4 roles that highlight your versatility as an actor/actress):

<table>
<thead>
<tr>
<th>Production</th>
<th>Role</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spamalot</td>
<td>Laker Girl</td>
<td>LToB</td>
<td>2014</td>
</tr>
<tr>
<td>Thoroughly Modern Millie</td>
<td>miss Flannery</td>
<td>CCHS Theatre</td>
<td>2013</td>
</tr>
<tr>
<td>The Giver</td>
<td>Fiona</td>
<td>CCHS Theatre</td>
<td>2013</td>
</tr>
<tr>
<td>Legally Blonde</td>
<td>Chad Hoopes</td>
<td>CCHS Theatre</td>
<td>2012</td>
</tr>
</tbody>
</table>

Special skills (i.e. juggling, singing, play instrument, dialects, etc.):
Singing, Ballet, improv

This show requires an intimate kiss between the two female actors (the level of intimacy is in-between a quick peck and a make-out session). Are you comfortable performing an intimate, same-sex kiss on stage?

Yes

Any Health Conditions/allergies we should be aware of or in case of emergency:

Nope

Production Information:
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availability: please use the below grid to block in your schedule and availability on a regular basis for the semester.

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<tr>
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</table>

please list any other conflict dates (and any other shows you are participating in), including weekends that you will not be available.

i'm in the bad genetics improv group and starting in october we will be performing on friday nights. the dates have yet to be determined. m+th 10-12 mid
Dancing on Checkers' Grave by Eric Lane

Name: Bessie Smith  Age: 20

Class Rank (circle one): FR  SOPH  JR  SR  MA  PHD  Major: BAC  W Select in Musical Theatre

Local Address: Apt. 43318 Campbell Hill, Reading, Green, Oh 45438
Cell Phone: (937) 576-8657  E-mail: rdsmithebgsu.edu
Contact Name and Phone (in case of emergency): Austin Sykes (937) 303-3018

Height: 5'6"  Weight: 198  Hair Color: Brown  Eye Color: Brown

Representative Roles (please list the top 4 roles that highlight your versatility as an actor/actress):

<table>
<thead>
<tr>
<th>Production</th>
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<th>Location</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Noises Off!</td>
<td>Brooke</td>
<td>Marysville Auditorium</td>
<td>2011</td>
</tr>
<tr>
<td>The Drowsy Chaperone</td>
<td>Drowsy Chaperone</td>
<td>Marysville Auditorium</td>
<td>2012</td>
</tr>
<tr>
<td>Raisin in the Sun (Siegel reading)</td>
<td>Mrs. Johnson</td>
<td>BGSU</td>
<td>2013</td>
</tr>
<tr>
<td>Legally Blonde: The Musical</td>
<td>Goodfellow</td>
<td>BGUS</td>
<td>2014</td>
</tr>
</tbody>
</table>

Special skills (i.e. juggling, singing, play instrument, dialects, etc.):

British dialect, 6 years Spanish, mezzo-soprano

This show requires an intimate kiss between the two female actors (the level of intimacy is in-between a quick peck and a make-out session). Are you comfortable performing an intimate, same-sex kiss on stage?

Yes

Any Health Conditions/allergies we should be aware of or in case of emergency:

No

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### Dancing on Checkers' Grave by Eric Lane

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</table>

Please list any other conflict dates (and any other shows you are participating in), including weekends that you will **not** be available.

*Can negotiate Monday and Wednesday evenings if necessary.*

\[ \text{Acapella G -8 better} \]
INSTRUCTIONS: This Accident Investigation Report is a tool for department supervisors and accident investigation teams to find main causes of illnesses, injuries, and "near misses," and to take corrective actions. Departments are strongly encouraged to use this form as a method of reducing hazards in their areas. Environmental Health and Safety may request departments to supply this information for certain types of accidents.

Statement of Injured Or Ill Employee Concerning Incident:

Employee Signature: ______________ BGSU Id# __________ Date: __________

Witness Statement (see reverse side)

Equipment Involved: (if applicable)
- Name of equipment
- Manufacturer
- Age of equipment
- Model and Serial #
- Location
- Was there equipment failure? □ Yes □ No If so, explain: __________
- Attach equipment history, including maintenance schedules and engineering changes.

Other Factors Involved in the Event (Walking Surfaces, Work Practices, Work Area Design, Weather, Previous Incidents, etc.):

Corrective Action To Be Taken: (Use separate paper for additional information)

<table>
<thead>
<tr>
<th>ITEM NO.</th>
<th>DESCRIPTION</th>
<th>PERSON ACCOUNTABLE</th>
<th>TARGET DATE</th>
<th>DATE COMPLETED</th>
</tr>
</thead>
</table>

Examples of corrective actions:
- Re-design work environment
- Reduce noise/vibration
- Re-train affected workers
- Use personal protective equipment
  - Improve housekeeping
  - Improve ventilation
  - Install safety/guard device
  - Correct building hazards
  - Improve lighting
  - Improve inspection procedure
  - Use less hazardous materials
  - Repair or replace equipment or tools

Investigation Report Completed by: __________________________ Date: __________
Title: __________________________
Report Reviewed by: __________________________ Date: __________
Title: __________________________
Witness Statement: ________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Witness Signature: __________________________________ Date: _______________________

**TIPS FOR ACCIDENT INVESTIGATION**

1. The purpose of accident investigations is to find the underlying causes of an injury, illness, or "near miss" and to take corrective actions. Employees should understand that accident investigations are NOT intended to assign blame.

2. Conduct the investigation immediately after the accident. The scene may change and our memories may fade soon after the incident.

3. In separate interviews, ask the employee involved in the accident, and the witnesses to the accident, to tell you in their own words exactly what happened.

4. Repeat the employee's and witnesses' descriptions of the event to allow them to make corrections or additions.

5. Review the completed form with the employees involved to make certain that the report is accurate.
Dancing on Checkers’ Grave

A Short Play by
Eric Lane

Starring Bessie Smith and Baylee Sheets

Friday, Saturday, and Sunday
October 31-November 2, 2014
8:00 PM

Eva Marie Saint Theatre
Located in the Wolfe Center for the Arts

Admission is free and open to the public

Due to the occasional use of adult language, viewer discretion is advised.

Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)
BGSU Department of Theatre and Film Presents
A 2014-2015 Elsewhere Season Production

Dancing on Checkers' Grave
A Short Play by Eric Lane
Starring Bessie Smith and Baylee Sheets

Friday, Saturday, and Sunday
October 31-November 2, 2014
8:00 PM
Eva Marie Saint Theatre
Located in the Wolfe Center for the Arts

Produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)
*This show is dedicated to anyone who has ever struggled in love or sense of self. It is also for all those who enjoy the thrill of munchkining.

Special Thanks
Bessie Smith, Baylee Sheets, Baxter Chambers, Eric Lane, Cyndi Lauper, Sara Chambers, Dr. Lesa Lockford, Steve Boone and the BGSU Department of Theatre and Film, Jim Dachik, Danny Mangan, Sejohn Serowik and the Elsewhere Theatre Committee, Jodi Schroeder, the BGSU Honors College, Kelly Mangan, Quincy Thomas, Michelle Mensah, Ryan Albrecht, JD Caudill, Eric Batts, Tyler Bee, Dr. Ellen Cherry-Chandler, Tyler Sheely, David and Adam Kump.

Production Team
Director: Allison Kump
Assistant Director: Baxter Chambers
Elsewhere Production/Project Advisor: Sara Chambers
Project Advisor: Dr. Lesa Lockford

Cast
Dina
Lisa
Baylee Sheets
<table>
<thead>
<tr>
<th>Sun</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
<th>Sat</th>
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</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td><strong>6-8pm</strong> in Cartwright Lounge</td>
<td><strong>7-9pm</strong> in Cartwright Lounge</td>
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<td>4</td>
</tr>
<tr>
<td><strong>7-9pm</strong> in Cartwright Lounge</td>
<td><strong>6-8pm</strong> in Cartwright Lounge</td>
<td>Rehearsal &amp; Location TBD</td>
<td>[Fall Break] No Rehearsal (Review Lines)</td>
<td>[Fall Break] No Rehearsal (Review Lines)</td>
<td>[Fall Break] No Rehearsal (Review Lines)</td>
<td>11</td>
</tr>
<tr>
<td>7-9:30pm in Cartwright Lounge</td>
<td><strong>6-8pm</strong> in Cartwright Lounge</td>
<td><strong>7-9pm</strong> in Cartwright Lounge</td>
<td><strong>6-8pm</strong> in Cartwright Lounge</td>
<td>[NOTLD] 5-7:30pm in Cartwright Lounge</td>
<td>7-9pm in Cartwright Lounge</td>
<td>17</td>
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<td><strong>6-8:30pm</strong> in Cartwright Lounge</td>
<td><strong>7-9:30pm</strong> in Cartwright Lounge</td>
<td><strong>6-8:30pm</strong> in Cartwright Lounge</td>
<td><strong>7-9:30pm</strong> in Cartwright Lounge</td>
<td><strong>5-7:30pm</strong> in Cartwright Lounge</td>
<td><strong>7-9pm</strong> in Cartwright Lounge</td>
<td>18</td>
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<tr>
<td></td>
<td><strong>OFF BOOK</strong></td>
<td><strong>NOTLD Preview</strong></td>
<td>[NOTLD] 6-8:30pm in Cartwright Lounge</td>
<td><strong>5-7pm</strong> in Cartwright Lounge</td>
<td>Gene</td>
<td>25</td>
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<tr>
<td>26</td>
<td><strong>NOTLD Strike</strong> No Rehearsal</td>
<td>First Dress Rehearsal</td>
<td><strong>6:30-9:30pm (6:30-10:30pm)</strong> <em>in Eva</em></td>
<td><strong>6:30-9:30pm</strong> (6:30-10:30pm) <em>in Eva</em></td>
<td><strong>PERFORMANCE Call: 6:30pm</strong></td>
<td>31</td>
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<td></td>
<td>No Rehearsal Run Show</td>
<td>Second Dress Final Dress</td>
<td>Call: 6:30pm</td>
<td>Call: 6:30pm</td>
<td>Curtain: 8pm</td>
<td>November 1 PERFORMANCE Call: 6:30pm</td>
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<td>Curtain: 8pm</td>
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</tbody>
</table>

November 2 PERFORMANCE Call: 6:30pm Curtain: 8pm

Rehearsals left.
House A 3
House M 9
House nice distinctive white w/ brown trim

Q. Where is Dina's bag?
   → By checkers or scoreball.

Q. Where is note book & vocab list?
   → On bench.
Grace - sunroof or act window

- Prop (frisbee)

- Improv - Brother
  - Shock boxes
  - Tissues
  - Tissue packs

- Marlin in car reaction

- Hold 2 pause

- Munchkin follow-through
4 = Lassie
3 = Dullah

(Watch D) doesn't ignore audience

Too far apart?
TB4

Option 2 (Try 1st)

Grab nail polish from 3/10

(play)
"Dylan (Boxer)"

1. Leave bag
2. Take paper

"I meant it" - 2
"I left it" - 7
"My brother" - 7

"Sorry" - 5.5
"I don't know" - 8
"You mean like" - 10

No significant information can be extracted from the diagrams.
Enter Door 5

1. Leave Bag (0) B
2. Has Backpack with "[on]"

3. D - 9

4. 10 w/ upper

5. Upper body @ 10
9/22/14

Rehearsal

5-10 min Introductions
5 min Dance/Movement "True Colors" + Reflect
≈ 30 min Read Play (opposite)
Initial thoughts, questions

[ Break ]

Read Play Again?

Circles of Place
- what are they
- gather information from
- script about a circle of Place
- ideas of the script

Not Involved yet NOTED

≈ October 29 - 6:30 - 9:30

Will that work? (Bess 07)

What about 10/20 & 10/22 &
10/27 6 - 8:30?
Rehearsal 1

Introductions

Me

1st Big Directing Project
Like (your educational theatre) learning how to effectively & clearly communicate my vision
Ask questions when I am not being as clear as I could be (or when there is a question about the text)

GOAL: Collaborative effort, I value your insight/ideas
(You are bringing these characters to life)
We're a team telling an important/worthwhile story

PLAY - 2 people, that's it. All about the characters, their relationships, and their stories

World of Pictures -> Complex Characters & Day Girls

I want to focus on bringing these characters to life in an honest way

3/4 Thrust on Eva (Black Box)
Set up for Book of Days
Minimal set (coats, banches)
Baxter Chambers will probably be Assistant Diet warm-ups w/Chrek V Technique

Issues w/ Schedule
Make sure twice 10/20, 10/22, 10/27, 10/29
Not involved in North 6-8:30
6:30-9:30

Music - True Colors
Can use space
Can close eyes
Can move around
Can interact
Can sit

Read Play Opposites

→ Stop if anything comes
→ Start to gather facts & questions
→ Any initial notions & ideas about what's going on
Baylee - 1st Production
Images
New York

Wantagh Pronunciation
Abstemious
Megalomaniacs

Had read actor's part - not as effective - they still felt pressured to perform

Save True Colors for tomorrow

Vocabulary word
Witty

Lisa - hidden intellectual different priorities

"Invisible Girl" same bracelet

Invisible girls need to be clearer

Ended early

E-mail 7 Facts about character

1 Fact about place
List of vocab words

Pronunciation

Definition

How reactors respond

- Unsure
- Not trusting me
  - I'm not trusting myself
- Kind of a breakdown

I am not coming across like

I am being wishy-washy

with my viewpoints

Ground plant

Vocab / Pronunciation list

Possibly appeared like

I favored Bliss et al

DON'T

Be neutral
1. Have they worked w/Thrust Paper?

2. Introduce Ground Plan
   (rough, might change)
   We'll see what works

   Note: will be larger in EVA
   (more space)

   - Walk through ground plan
   - Introduce True Colors
   - How music affects you
   - How you like use space
   - Experience Music
   - Interact w/other

   DISCUSS
   - What you noticed about music
   - About the space
   - About interacting with each other

3. Use Ground to deliver monologues as if to audience
   Remember diagonals
   Not a performance or
   Formal Performance
   - It's about how you feel
   Speaking in a 3/4 space
Homework: Look, Read, Review

Section 1, Units 1-4

Pages 7-13

* Start thinking about what your character wants & subplot (what they actually mean when they say their lines - objectives & subtext)

Character: Fact, Question

Ask: What have been helpful tools/activities to get you into the character?

Previous work?

More questions

Backstory:

Pets

So questions from Sara

Bessie likes research
Rehearsal #2

Goals
- Better understand play world, characters, content
- Get more comfortable with me, with each other, play
- Use time well
- Everyone on same page

To Do:
1. Greetings - How was day
   - Name at beginning
2. Game - 20 questions
   - about you, not character
   - Discuss - ask each other - all 20 have to be answered by each person, but the order is up to the person asking. After that
   - Then each person chooses 3 questions they would like to answer as their character. Answers are not set in stone.
   - Can keep in mind when thinking about character

Present 2 character facts & place fact

Discuss
7-13 b/w Maybe & God, what time is it

Any questions that came up?

Go through Givens, World of Script, what you know, what you have questions about
- Back, History (Place, time, location)
- Facts
- Lisa (Use Research, Page 4)
- Use Place (Pages 9, 17)
- Circles of Place, Page 10
- Immediate Circumstances (Right Before Action)
- Time (Page 14)
- Facts about play (Author, Play)
- Ideas that underpin text
- Genre/Style of Play

BREAK

Divide Script into Units (with 
& Sections of Units)

Discuss Thrust Diagonally cut through space
Shoulder-to-shoulder
However, avoid facing down aisles
Rehearsal 2

20 QUESTIONS

-> Ruth - Supreme Court

Maybe awkward with me just watching

Awkward energy

More than 10 questions - each kind of makes it their own

Getting to know each other

< Getting Conversational>

Pull Reels

Watch Socializing

Productive

Switching to character

Tough

Lisa - make multidimensional

Character Past

Lisa - Jewish, Jewish background

Jewish - affiliated

Doesn't care about school

Put herself in role of

Wants to understand

School - but stereotypes

Dina - doesn't see herself as pretty uneven features

Pretty though - not tastefully

Talks with purpose - any what's inside
Know what’s going on, understand what it means.

Not an insignificant or one to keep up appearances.

A rebel? A punk? A mix: Social Anxiety, Reserve, Beyond Big Imagination

Normally

Dina - gone w/ Hide
Biding w/ time

Comfortable w/ each other
Childhood "friends"
Grew up together

Broken - well
Horses too
Accommodation?
Section 5

Bax - 30 min of warm-up

**Actor's Questions**

Main Professional

*Respectful Atmosphere*

**Get up & Do**
Coming to Play (romantically)

Lisa to practice w/ Mara
Dina to practice w/ Lisa

Dina is cool to give it all she's got
Even though there is a chance, she'll be rejected

Makes whole exciting

Lisa is laser-focused on Mara
Dina "knows" there will be girls before & after Lisa

With Lisa, it is more life & death (Mara)

Checkers - controversy, parallel's, homosexuality
Rehearsal 5 (PLAN)

Goals:
- More in body of character
- Clearer idea of concept of character
- Complete blocking Section 1 (try)
  (Start working on Section 2)
  - Probably not

To Do
- 2 truths & a lie (2x)
- Character Question/Discussion
- Fact about world (Place, Time, Nixon, Checkers)
- Baxter 2 Checkers
- Review Blocking
- Continue Blocking

Planning w/ Baxter - How's it going? What your noticing / Plan for next week

For Monday (6pm)
- Look over sections 1, 2, 2 (lines & familiarity)
- Any questions / discussions
- Think about what character
  wants
- Encourage - start to write down
  character's biography (facts, past, history, what we have discussed)
- Clear image of character you are stepping into
- Information you can readily draw from as we play in

9/26/14
Bring Tape to Mark Clock
& Ask about Heskit
Availabilities

e-mail S
Start: About 6
Baster: G: 27 - 6:45
Eng: 8:06

Watch length of Intra activity
20 Questions - goal at beginning
to open them up

Checkout
Physicatly
Honesty
Not playing emotion, playing honesty

Love Rules: No "my bads" No "I'm sorry"
One Body & Mind & Body one
Encompass a body completely,
Fluidly
Connectivity
Gravity affects body most notably
Floation, falling, balancing

Eau-panic
Balance - factor (resistance)
Floation - buccancy

Use imagination as inspiration
Not your own life
Your own

Archetypes
Thinking, Feeling (Stomach), Willing (Guts)
IAC - Inspired Artistic Center
Be Charismatic (Radiating)
Magnetic (Drawing people in)

Feeling someone's presence
Focused audience

Baylee - more uncomfortable (comfortable when laugh)
Not entirely in body

Baxter - engage Baylee - watch focus

New ways to get what you want
Improv (continued) - a little rough but worth exploring
Baxter above comments ability to act

It is my vision of the play - how to keep it that way

Power

We might have different visions of the play
VOCALS
Getting into character

Character Facts
Lisa - doing her own thing
being with
Dina - not a sweet tooth
wonderly desire to travel
Danut - not good enough

Dina - Death of Brother
Reserved, cautious (Brother)

Fear of Germs
- Fear of sound
- When did Brother Die

Grave yard of 9-10 age
Relationship (8-10 years - somebody)
15-16 - heard about
Greenwich Village

Thought about it
Visit New York @ 16

Lisa
Grandma - nice support
Highbrow Class
Grandma Relationship
击败家庭但不

白人郊区家庭

格拉汉姆 - 养父

背景故事家庭

其他角色
- Jean Z
- Jan Z
- Snowball Bath
- Mara's Father
- Fogel
- McDonald
- Bay Scouts
- Mrs. Boone

Dina
- Super Objective

Lisa

关系
- 知道彼此在学校的

基础的一个关系

事实
- 10th
- History

改善学校项目 0

Dynamic History Magazine (JK)
Family

vistas on sexuality
how long has she had to hide
Gay all life

String of fake boyfriends
- Status
- Expected
Late middle school
Early high school

\[ \rightarrow \text{virgin with Bay}
\text{Hard far has she & Mara gone? In relationship} \]

Family
- Mom
  - Smile comment
  - Private
- Doesn't want mom to
  - Break down on her
- Dad
  - Not a big deal
  - But agree to keep
- Mom
  - Power quiet
- Grandpa
  - Not too loving
  - Tough love
  - Not getting a support group
- Only child
- Facts: Artistic, Relationship w/Food
  - eats a lot at home - present
  - How Lisa came into Munchkin
  - Marcus
  - Stephen Marco

- FAQ questions
  - Lisa: Mother's control
  - Speak more
  - Attitude: let her 'n job
  - High up
  - Dina: Venice -> Serene
  - Lisa: Favorite song
  - Art: Free-day Art Class (drawing - expressive, low pressure)
  - Dina: Favorite Book
  - Around the world in 80 days

- Lisa: After high school: conventional - get out of town
  - (written) Stereotyping - Stock

- Lisa: Read Art

- Dina: Strengths: Weakness
  - Out of touch
  - Good listener

- Kind of quiet, observant, misunderstood - bitchy
Dina Fact - Not sweet tooth
Not American sweets
Elevated salt
European dessert
Cultural

Wantagh - 4.1 sq miles
- Small Ashbowl
- Small

USA - No one W

Checkers Grove
Hate
Speculation
- Nixon family
- So many animals

Checkau
- Beauty, Ease, Form

Bottom half (top will follow)
Awkward w/ Grad fall? If so, better students for address. Beauty even in ugly things engaging.

Breathing
   (Not engaged Breath)
   Focus ➔ Direct

   (Baylee - lyrical Breathing nice)
   (Bessie - strong w/ movements)

▶ Make sure Bessie isn't set in center/stance (not just hips)
   Time of exercise

▶ Walking around space interacted w/ environment
   Playing w/ centers
True Colors Exercise
Space Familiarity
Dna - graveyard
Lisa - No Pet
   make &
Dna - spooky hollowed
    hidden
Lisa - draws graveyard
Lisa - They moved it

DNA
Dead Family Ute
Brother - DNA 7-9
   $connect him to New York
   Grunge Crowd
   Drugs
   Overdose

   Died @ 16-17
New York - eye opening
terrifying
Common sense family

Doctor

Brothers

Dina

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex

Dina - Complex
Coming to Play [romantically]
we each other
Lisa to practice w/ Mara
Dina to practice w/ Lisa

Dina is going to give it all she's got
even though there is a chance she'll be rejected

Lisa is laser-focused
on Mara

Dina "Reyes" there will be girls before & after Lisa

With Lisa it is more
Life & Death (Mara)

Checkers = Controversy
Parallels homosexuality
Rehearsal 5 (PLAN)

Goals:
1. More in body of character
2. Clearer idea concept of character
   * Complete Blocking Section 1 (try)
   Start working on Section 2
   * Probably not

To DO

1. 2 truths & a lie (2 x)
2. Character question / discussion
3. Fact about world: Place, Time, Nikon, Checkers
4. Baxter = Chekhov
5. Review blocking
6. Continue blocking

Planning w/ Baxter - How's it going, what your noticing? Plan for next week.

For Monday (6PM)
- Look over sections 1 & 2 (lines & familiarity)
- Any questions / discussions / discoveries?
- Think about what character wants
- Encourage - start to write down character's biography (facts, back history, what we have discussed)
- Clear image of character you are stepping into
- Information you can readily draw from as we play in rehearsal.
Bring Tape to Mark Clock

* Ask about Heskett Availabilities

E-mail S
9/26/14
Start: 5:15
End: 7:35
3:33

Rehearsal Report

D. Real & Gold Streaks in hair, nose & eyebrow piercing
- wants secretly published article
- wears brother's shirt at night

E. So on nail polish
- Art
- wrecked her car work from an L.

F. Fake relationships
Boy - too far she dumps, boys take credit
Virgin + rumors
Popular - not for homecoming court

Wang's

Heard about it
I used to love it
now went w/ group
Hunts down to keep graveyard pet

D. Pet cemetery significant to Lisa
Checkers grave - entire DNA

Homosexuality & Checkers don't belong in wantage

83 years since Checkers grave

→ Ask Baxter for actions

Potency

Focus (energy)

→ What is your super objective?

Full range of emotions

Suit of armor? Vulnerability
Rehearsal 6

Goals:
- Review blocking for Section 1
  (mainly for movement, angles, & body positions)
- Start blocking Section 2
  (movement, angles, body positions)
- Connect Section 1 & 2
- Go deeper in text
  - Beats changes
  - Subtext
  - Relationships

To Do:
1. Great Schedule - Would you potentially be available
   - 10/7 (Tuesday) 7-9pm
   - 10/8 (Wednesday) 6-8pm
2. Any questions, discussion points related to the script?
3. Baxter - Chekhov Exercise
   - Review Section
   - (Why Character Moves
     Then)
   - Adjust any blocking corrections
   - Run again
5. Sit & Read through Section 2
   - Review unit break-down
   - Briefly discuss what is going on, address any questions
Start Blocking Section? 2

8) Homework
- Continue Reviewing/learning Sections 1 & 2 & PP 7-20
- Clings Blocking better understand character background
- Continue developing character background
- Prepare 2 statements/facts about other character
  that your character would already know prior to
  entering the graveyard
- Script your discussions
- Any questions/topics for discussion

For Me for Tomorrow:
Beats definition (placement)
Time: 6:00
Entry: 6:05 - 6:23
Break: 7:04 - 7:12
Rehearsal 6

9/29/14
8:18

Schedule
10/7 - 7-9pm

Centers

3. Thinking
2. Feeling
1. Willing

+ Quality at Center

Lisa has a pretty character work.

W hen to incorporate subtext objectives?

Lisa = a "bitchiness"?

Someone to emulate?

Blocking - spacing - plan - fit into space
Contrast / Characters

Art & Write Ideas

Is Baylus's Vision of USA compatible w/ Script?

Artist & Painter

New Yorkers = Gross
Rehearsal 7

Goals
- Rough Blocking of Section 7
- Run blocking (Test) Sections 1 & 2
- Begin to look deeper in the script - what is really being

To Do

1. Grant
2. A statements (facts about the other character
3. Any discussions
Baxter - Chekhov
4. Review blocking of Section 2
5. Continue blocking Section 2
6. Run Section 2
7. Run Sections 1 & 2 (as needed)
8. Discuss units of Sections 1 & 2 (in your words)
- What is going on
- Redefine objectives
- Run Sections 1 & 2 again?

3:10

Homework
3 Character lines (Sections 1-2)
that have a deeper meaning
Subtext - write out & bring a

Look at Section 3 (pp 20-27)
Start 7:01
Baxter: 7:21 - 7:51
Rehearsal - 7

9/30/14
Break - 8:12 - 8:19
End - 9:05 pm

Dina - USA
1) quick-witted (smart)
2) great care in appearance
3) very pretty, but hidden (potential)
4) smart, cares about school
5) pushover

Lisa - aware of being a pushover
needs serious attention and motivation

Dina - serious work, good grades

Lisa is her way in

Lisa is alive in a social way

Dina is alive in a literary, metaphorical sense

[NOT SOME]
Why invite Dina?

Dina's shyness
→ "Girl next door?"

Dina - the girl who's brother died ("labeled"
(quiet)

Baxter
Bessel - "Staring into physical body helped"

Reality = Honesty
Honest Imagination

Baxtell (articulating what experiences)
→ Putting on Body

Imagination / Reality

- Coloring emotion to fit text
  - The fantasy of imaginative world
  - The reality of the imaginative world

Suspension of Disbelief
(\[W]\)\[I]nts of truth
Truth is transformative
100% committed
Circles at focus

- We were in another place (or another environment, everything, omniscient)
- Definite point of focus

**Subtext**

Blocking - Rehearse angles

3 & 5 & 9

(see NOT head-on/proscenium)

cott - running the continued
blocking of section 2

Need to run all of section 2

Need to run section 182

Baxter - stepping into bodies

Circles at focus

Tcluck - body positions

Blocking
Unit 5

Blocking

1. Give bettergetic
2. Paper & bag

tuath ta chean

#11 0
do 

#12 0
More 87
instead of 90

ANGLES

(0 - make sure they vary)

* Watch props

* Have better send blocking - start writing script
Rehearsal 8

Goals
- Review Blocking (1 & 2)
  - Tweak as needed (Prioritize)
  - Think about Subtext (Objectives)
- Start Blocking Section 3
  - Blocking - watch angles

To Do
- Great
- 3 Subtexts
- Discussion
  - 1 “Girl-Next-Door” Qualities
  - 2 “Popular Girl” Qualities
  - Behavior that can be stepped into
- Baxter - Chekhov
- Run Section 2 Part 2 (Blocked yesterday)
- How to play w/ Unit 94 (2x)
- Run Section 2
- Run Section 1 & 2 (2x)
- Review Units & Titles for Section 3
- Read through Section 3
- Start Blocking Section 3

Home Work
- Look at Section 3 (bring in any questions)
- 2 more facts about other character that your character would know (1 from our discussions)
- 1 Subtext line from Section 3
  - Blocking Section 3
Rehearsal 9

1. Great fact about other
2. Subtext line
3. Review unit 3 for section 3
4. Read through section 3
5. Start blocking section 3

Blocked until unit 14
Rehearsal 8/18/14

7:00 - 8:00
Dina

Lisa getting caught in graveyard

Work on clearly explaining

[Communication]
Blocking

#15 more variation

Screw: chair
Pause - how could you?
McDonalds - cross quieter
My brother want - body shift
Lisa - focused on nails?
Hands

Leading into #14 & #15

Let's skip + - phys

#14 - head turn
Dina
Hates her sister
pushes away
has become standard
sense of rebellion - fighting it
New York is challenging - struggle
angel/devil

Lisa
so on Miki Polish
have an older brother
6-7 years older
popular - cool - football
Both
under appreciated

Time Period - Stereotype
Dina - Lisa’s Nixon
p. 21 attractive qualities of Lisa
respect for her
Baxter - Chekhov
psychological gesture
physicality & speech
Lisa - "Nails" when defeated
10/3/14

Lisa - Subtext
  - Want to talk about sexuality
  - Charismatic
  - Magnetic
  - No one is talking about sexuality

Lisa - Over (Clueless)
  - Popular
  - Only for 2 friends

Social Behavior
  - Molly Ziegland - The Breakfast Club

Dina → Lisa (27)
  - Mom's Handler w/ Synraft
  - Car in shop

Lisa → Dina (33)
  - Dad talks about grades
  - 6 months after Charles
  - Grade becomes practical
  - Relationship w/ Father
  - Emotional Distant Father

Baxter - Chekhov
  - Atmosphere
  - Personal Space (Baptizing)
Atmosphere
$\frac{\text{g}}{\text{s}}$

Vacuum air

was used in

Gas welding

Dinner not

friends were really

spare time

friends

friends

school net

Friends

2

1

Shall we set cubes, I can we spike anything

2. Rehearsal
10/5/14

Start: 7:03

Baxter: 7:23 - 7:47

Break: 8:06 - 8:13

Kneel Sal 11

VOCABULARY LIST

Radiating / Reacting

Dynamic

Willingness

In Sync

PARTNER EXERCISES

Push & Pull

Word = Radiating Exercises

Energy (Character)

O Jan = 9

O Never Been 33

O Sitting crossed legs

O Unit 2 - more 5

O Mara, please cross

O Open hand = nails
D  to static delivery

Too much W/ Nails

Too many blocking to center

Watch

D in Unit 8

[Did not get to Section 4]
10/16/14
Rehearsal 12
Tuesday Rehearsal 7-9 pm

Space Acclimation
Eva

Do I need an SMP?
Music - rights in scripts

FOCUS
Fully engaged
Radiating & receiving

Blocking
Car - realistic
Angles
Placement of "people"

Blocked through Unit 17
- Relationships
- Objectives
Circles at focus

Subtext

Blocking - Beaten angles

3 & 6 & 9

(so not head-on/proscenium)

Got to - run to the continued
blocking of section 2

Need to run all of Section 2

Need to run Section 182

Baxter - stepping into bodies

Circles at focus

Blackout Body Positions

Blocking
Unit 5
Blocking
0. Give better set to paper in bag then to checkers

#11 0. [Sketch]

#12 0. more @ 8.57 instead @ 48

ANGLES
(0 - make sure they vary)

* Watch Props
* Have Baxter send Blocking - start writing in script
Blocking notes

1-4 (Unit 17)

Exaggerate angles
• Offer candy?

Drag in way of

Inner monologues during scenes

Pacing & tempo

1st pass to bench
• Dorsal line action

Volume shapes

Stick on snowball?

Pictures on stone
• Why motivated to move

3. Clear vocal communication

Vocabulary list

• New York monologue

Variation of objectives & emotions

2nd bench
Motivated Movement

- Forces working on monkey
- How forces combine
- Unit 8 - Angles
- Unit 10 - Counterclockwise
- Count 6 - Coral
- Variation 3 - How long is a
- Start using sandpaper
- Move upscale
- How to make
- Sheet of paper
- How to move
- Sheet of paper
- How to make
Donuts in center

D = D = L

F = D = F, D = D

w/ Donuts - awkward in lap
Rehearsal 14

Schedule
Tomorrow (10/14) Start @ 7:30 pm
Wednesday - Not Sure

Section 5
Units / Objectives
READ

Discuss
Block 3

Baxter - Personal Atmosphere (Space)
  Circles of Focus
  Radiating / Receiving
  Psychological Gestures
  Centres

Unit 14 w/ Baylee
Subtext
  Blocking / Motivated
  Focus
  Vulnerability

Baxter - Gesture
  Expanding / Contracting
  Body, Breath, Ease, Effect, Polarity
  Smash, Push, Lift, Pull
  Commit to Choice
Blocked Section 3
Units 20-22
Spacing Tempo
[Email reminder about rehearsal change 7:30 PM]
Dad - law, remote, understanding
Mom - sweet heart
Annoying mom, gentle
Grace - whine
Grand -commanding
Dad - quiet
Annoying

10/3/14
Start: 7:37
End: 9:10
10/14/14

Rehearsal 5

Schedule (any changes/updates)
Be on lookout

How does memorizing
any areas you would like to
review/work on?

3. Review Section 5
   + Continue Blocking
     (Play)
     (True Colors - + timing)

4. Anything you would like to work
   w/ Baxter on?

3 Read Section 5
   (Lines)
   All
   Unit 20
   All again

Baxter - Stepping in to
   Character
   Radiating off at each
   Blocked through Unit
   (worked w/ song)
Work on memorization
Variation / dynamics
Blocking / angles
Start - 7:07ish
Break - 8:16
End - 9:05
10/16/14

Rehearsal 16
Sing only Pause - shorter
D feels so alone (objectives)
D throwing @ Mara too angry / emotional

Specific lyrics for dance

Bag placement at beginning
New York monologue
Mocking Caught @ L

1st Time @ Black - Role
Angles - Visibility

Nails - w/ purpose
w/ Nail Smyth away from bag
car w/ munchkins to begin with

Builds
1st Full Run - 3/8/19

Stage Manager for
 Unters

What we did

- Finished blocking Section 5
- Reviewed Unit 20
- Reviewed Section 5 (Raw blocked)
- Revisited all of Section 5
- Ran show

Need to
- Adjust blocking
- Clear motivations
- Pacing
- Vision
Rehearsal 17
Rehearsal tonight until 9:30 pm

Sunday - Off Book
(Live - Stage Manager)

Read Unit 9
Read Unit 20 (at least 2x)

Review blocking
- Adjust as needed
- Discussing/working on motivations over the next week we will be adjusting blocking slightly
- Motivational objectives
- Try not to think of this result as final performance

1. Sections 185
2. Repeat if needed
3. Section 185
4. Section 187

Pause vs. Hold

Haunting Breath and Exhale

Bracelet

Props
Warm-Ups?
Kiss practiced
- Read through Unit 9
- Read Section 3
- Run Blocking Section 485
- Kiss
- Worked on 5
  - Monologue
- Worked on 8 3
  - Monologue

Off Book
- Stage Manager Lines
- E-mail Baxter
  - Schedule
  - Facebook
  - Update Binder
- Props
- Costumes
- Music
- Flicks
Unit 15
B1 Monokinis on passenger seat

Unit 23 - how to transition into dance
2 Tone 4 Unit
1 Bench, 3 Poles = 2nd Bench
7 Cues, 1 bench, 1 lex “stand”

Unit 14
Adjust blocking
Word: commit
Pacing, cat walk
Focus
Rehearsal 18

1. Discuss costumes
   Props
2. Address questions / discussions
3. Warm-up
   Head / Neck
   Shoulders
   Arms
   Chest / Breaths & isolation
   Hips
   Quads
   "Build up spine"
   Jaw
   Face
   Lips
4. Want to review any section
5. Run through off book
6. Line notes (still working)
   + Review on lines
   Run again with book option
   Start to work on solid
   Off-book sections

1st run off book start: 8:17 end 9:07
2nd run 9:14 - 9:55
Angles placement at goal
prop tracking
munchkin throwing

off book - need to be more off book

blocking - adjust
> Motivated Action

character reactions
S: 6:05  
B: 7:25 - 7:33  
E: 8:39  
10/12/11

Rehearsal 9
Parents used to play cards - stuck until dad left

Section

They moved it

D) Bench Angie

D) Nails

D) in well

D) why sit on checkers
Rasberry Angles

Try D) Bag Mound

Lisa @ beach

D) Setting @ 10 and checkers

D) John @ all Curiosity Leads

D) they moved it line
Unit 2

- Turn in 1 snowball
- Focus on bio monologues
- Hand gestures (purposive)

What we did

- Costume / Prop talk (Brat)
- Read through mono/acting sections / units

Warm-up

- Read Unit 14
- Started fine-tuning (more by unit)

Tomorrow

- Section 2
- Clearer concrete directions
- More confident
- Water actors'ism
Rehearsal 20

Costume

Music

Cyndi Lauper

"Same Love" "Too on the Nose"

Journey

"Roots Before Branches"

Time After Time

"The Cool Kids"

"Pumped Up Kicks"

local

"Flourance & the Machine"

"The Neighbourhood"

"1975 - Girls"

Group Love

Lisa Costume

pants/higgins

simple tank

shorts

Painted nails from beginning

Impro-true color's

What we did

Baylor

Review Unit 14

on & off book

Fine-tuned Blocking

on Unit 14

(chrono) monologue

Focus, fluidity, motivation, word count
Baylee
more motivated
(watch blocking)
better focus
more presence
(still work on it)
Rehearsal 21

Props - bringing costume set up

Baxter Tomorrow?
- Call Time
- Publicity

- Daily change before picking up trash

- Reviewed car/mount time section
- 2x - Line notes - Read through review
- Worked on Section 2
- Finetuning
- Blocking
- Subject - Objectives - Tone

Tomorrow
Run
(Sara Huer)
Rehearsal 22

1. Chekhov Warm-up
   a. Review of lines (trouble spots)

2. Run Through
   - Receive notes
   - Make adjustments

3. Run Section 3
   - Adjust as needed

4. Run Section 4

To look at:

1. Blocking
   - Composure
   - Dynamic (pictures)
   - Motivated
   - Sight lines

2. Overall effectiveness
   - Story
   - Compelling
   - Engaging

7. Nail Polish for Lisa
   - Not painted, painted raspberry
Warm-up - Isolations
Full Run = Warm-up
Leg - Extend Point & Flex
Hand Roll - Smooth

Chekhov - Breathe in Beale
Radiate & Receive
Stay in Body?

Womtering w Other

What we did
- Bayll - CB @ Table
  pg. 16-17
- Ran through Unit 14
  (Wild Breeze)
- Ran Show
  (Sarah had to leave early)
- Worked through Section 3

Focu's tomorrow - Blocking Monday - Last Day to line
Time 42:33
RUN

Establishing environment from get go

Pause after chiclet

Discuss radiating & receive

Lifesaver - focus

**Historic wanted**

+ Reference train car

1st time on bench

NYC around the village - focus

D & C position by C

AND THEN I WERE UP - unnecessary movement

have trash on chiclets instead

I just got them unnecessary movement
Stay seated on LASSO

LASSO - Lisa

1. Hands / Nails
   Wet Polish

Munchkins on Passenger Seat

With Pronounced

Eat the Donuts

2. Throwing Munchkin

First Tobacco

(Staff Ass)

Charlene - how @ feels

Steering Wheel

D This is it - longer Dave

D I had a good time

D Bag

Larger kids
Dina

10/24/14

- 5:10
- Baggy
- Black
- Tones - Earth Tones
- Layers
- Shorts & Tights
- Worked on Section 4 Bessie & Bailey
- Costume Talk w/ Bessie
- Worked Bessie's D Solo Monologue
Rehearsal 24

Division of Life
PASS - Prepare
Act
Sustain
Stop

BECK

Adapt with ease
How to react in character
& get back on track
Rehearsal 25

Costumes
Munchkin Section

Option 1

- Rise on Father- "This little girl?"
- "Let's nail this guy?"

- on Debbie Desmonde

At Beginning

E-mail

E-mail Baylee with info about Facebook
Lava Tag
Physical Munchkin FUN

Eye Contact Radiating & Receiving

Warm-up @ 7:00 - 7:20/7:30

Did Do

Worked Munchkin scene - moving around car suspended
- Energy
- Intensity
- Anger

Connection with each other
Subtext - Chemistry
Run 39:41  10/28/14

My Notes

Connection - Spark

Lines unit 182

> Volume

Make Connections

Dorsal Extar - Enunciate

① Bag placement

"Something I to do"

Blocking Plane

Noise same megalomaniacs

Connection Moment

① Watch Hands

Points of Focus
conduct w/ each other

energy

1. fluidity - less abrupt
2. that sucks - more weight
3. watch pointing & flicking

more fun

[Beat changes]

1. throw @ Debbie
2. throw a few more munchkins

I mean not like she fell on arm

carats

longer kiss
Basic/Dna

Baylee/Lisa

* Pink Sweater
* Gray/Black

Navy Sweater
Ivory Top
Dark Wash

Bright top
Headbands

Pauses - Awkward

* Jan 2 - pull focus to

- We shall get time - take time
- Watch nail polish

- Line order

- Be more active in pursuing Lisa

Slantotters Blockage Adjustment

Awesome - shoulder to shoulder
That's good, what's next — Fun
Flirt

on Bench - flirt more

Naissance Medallion

Pause before get you

think they'd have

Overlap less - before

less - watch right

Lisa monologue

Dina scratch

wet nails

wet hand w/ Dina

Dina's hands in Dina's

"Dina" - after eat

you did good hand on

Dina looked too soon @ Chandler

Stand

little close to audience
Slate Vantage
Lights

E-mail

Volume is soft spaces

Jan Zirpelli

Watch where audience is sitting

Maybe later we

Shoulder ride

Funny/laugh lines

Enjoy

Mark 1st time

→ take time — explain

Sounds like fun

Surf @ Dina

Pants — white mark

Right leg back

Positions on bench
Find reason to touch each other

D) Reach for car door then pull away
    → maybe you got a bad one
D) Throw on last word

Girls diagonal shoulder rule

→ Longer page almost kiss

Bring 1st and bunch in case if checkers in
M翁chkin

1. Have fun
2. It's the best
3. Push 0 to have fun

Let loose

Debbie = Cheater

Get in touch w/ rage

Laughter & rage

Gym Teachers = Awful

Break up car
Get out of it

Go crazy

Get back into car
On other bench

Shared moments = Classic
Prompting

Huge moment for girls
Safety
Connection
More freedom
More fun

Car = 1st Date

Be silly

D Father munchkin - set up

Talk about girls - passed
Taking control
Stranger Leadership
Clear Direction
Hesitancy - Polite

Special moments that you want to see changes

Death by Politeness

More romantic signals
When to touch each other

Blocking Unit 14: Monologue to Dina

Let awkward moments be awkward

Mara - McDonald's - opportunity for Dina

Don't rush transitions
Connect
More connections

D: Make sure D is safe
L: Fear of rejections
D: More excited to be in the cemetery
in a romance adventure

D: Asking about Board
D: Take off sweater
D: Exploding
D: Monologue - super vulnerable

Stephen & Marco - only hang out at Madras
Every Tuesday
Don't hang out openly with them
Gay rumors

"Word Power" = joke
01: Baby lines - articulate slower a bit

Volume

Flying results in other directed than Miss Murray

"Alone" - try to touch

Really have focus points for hair

I had a good time turn into each other

Longer kiss

After kiss - make sure

Dina's OK

classic - light

Vulnerable
20 Questions

1. If you could have an endless supply of any food, what would you get?
2. If you were an animal, what would you be and why?
3. What is one goal you’d like to accomplish during your lifetime?
4. When you were little, who was your favorite superhero and why?
5. Who is your hero? (a parent, a celebrity, an influential person in one’s life)
6. What is your favorite thing to do in the summer?
7. If they made a movie of your life, what would it be about and which actor would you want to play you?
8. If you were Dunkin Donut, which one would you be and why?
9. What is your favorite cartoon character, and why?
10. If you could visit any place in the world, where would you choose to go, and why?
11. What’s the ideal dream job for you?
12. Are you a morning or a night person?
13. What are your favorite hobbies?
14. What are your pet peeves? (*For character: What are your pet peeves or interesting things about yourself that you dislike?)
15. What is the weirdest thing you’ve ever eaten?
16. Name one of your favorite things about someone in your family.
17. Tell us about a unique or quirky habit of yours.
18. If you had to describe yourself using three words, they would be......
19. If someone made a movie of your life would it be a drama, a comedy, a romantic-comedy, action, or science fiction?
20. If I could be anybody besides myself, I would be......
20(ish) Questions

1. If you had to be named after a city, state, or country (etc), which would you want it to be? What would it be called?

2. Are you afraid of heights? Or what are you afraid of? D = Nat Heights  Afraid D = Big Crawly

3. What is the most memorable class you have ever taken? Why?

4. If you could spend the day with any celebrity, who would it be? D = Maya Angelou

5. If you could retire tomorrow (not have to find work), what would you do?

6. What is your favorite commercial?

7. If you could bring any person back to life, who would it be?

8. If you could join the circus, what would you perform? L = Lion Tamer (open show)

9. You can select one person from history and have that person truthfully answer one question, who would you select and what is the question?

10. If you could have a superpower, what would it be and how would you use it?

11. What is a habit you are proud of breaking, or want to break? D = Bit of Nuts is Anxious - stop

12. What cheers you up? D = Rainy Days calming L = Fav - something smart w/ least - pimple

13. What is your favorite word? Least favorite? L = fav - something smart w/ least - pimple

14. If you could have personally witnessed anything, what would you want to have seen? D = 5th across NY skyline watch it be built bottom to top

15. If you could be any age for a week, what age would that be? L = 21 go anywhere do anything trial run

16. What is your greatest strength or weakness?

17. What is your perfect pizza?

18. Best compliment you ever received?

19. What was your first thought when you woke up this morning?

20. What type of music do you listen to? (Genre, artists, songs?) L = say full Empty

21. Glass half full or half empty? Or is the glass just malformed?

22. Would you rather go for a week without bathing, but be able to change your clothes? Or a week without changing your clothes but be able to bathe?

23. If you had to be trapped in a TV show for a month, which would you choose?